V-METAL
ULTRA DARK-POWERED VIRTUAL GUITAR
USER MANUAL
Prominy
Sound Solution.

Table of Contents

Table of Contents 2
License 5
Introduction 6
System Requirements 9
[IMPORTANT] Preload buffer size configuration 10
Tips 11
SPM (Super Performance Multi) 12
Multi: V_METAL 13
Instrument select key switches 14
SPM Instruments 15
Realtime Legato Slide / Realtime Hammer-on& Pull-off 15
Vibarato 16
Mute / Picking noise 16
Gliss down (using Hold Key) 17
Cricket (using B0 key) 17
Pinch Harmonics 18
5th-dyad chord whammy bar 18
Play Key 19
Key switch [E0]: Power chord Real time legato slide 20
Key switch [D#0]: sus4 chord Real time legato slide 20
Key switch [D0]: add9 chord Real time legato slide 20
Key switch [C#0]: sampled picking tremolo 20
Key switch [C0]: octave Real time legato slide 21
Key switch [B-1]: sampled trill (whole step) 21
Key switch [A#-1]: sampled trill (half step) 21
Key switch [A-1]: 6th-dyad chord Real time legato slide 21
Key switch [G#-1]: #5th-dyad chord Real time legato slide 21
Key switch [G-1]: 5th-dyad chord Real time legato slide 21
Key switch [F#-1]: flat 5th-dyad chord Real time legato slide 22
Key switch [F-1]: 4th-dyad chord Real time legato slide 22
Key switch [E-1]: major 3rd-dyad chord Real time legato slide 22
Key switch [D#-1]: minor 3rd-dyad chord Real time legato slide 22
Key switch [D-1]: single note no legato slide mode 22
Key switch [C#-1]: single note Real time Hammer-on&Pull-off / Trill mode 23
Key switch [C-1]: single note Real time legato slide 23
Key switch [B-2]: unison bend 23
Key switch [A#-2]: double bend 23
Key switch [A-2]: other chords (‘Rush chord’) 24
Key switch [G#-2]: major 3rd vibrato 26
Key switch [G-2]: natural harmonics 27
Key switch [F#-2]: FX1 – scrape, slides, noises 27

Key switch [F-2]: FX2 – whammy bar 27
Key switch [E-2]: FX3 – whammy bar 27
Key switch [D#-2]: FX4 – whammy bar 27
Forced string select key switch 28
Multi: V_METAL_double_track 29
Instrument: V_METAL_lite 30
Customizing SPM 31
SPM's features 32
Global Controller 32
Fretboard Monitor 33
- Main Instrument 35
Auto sustain 35
Poly mode 36
Release time 36
3 Band EQ 36
Gliss down 36
High Velocity Threshold 37
Auto alternation (Auto Stroke Detection) 37
Feedback 39
Play Keys (hold keys and stop keys) 40
Mute / Picking noise (velocity switch or CC# 1) 42
Pitch bend range 43
Instrument select key switches (Main Instruments) 44
String select key switches 46
- High Velocity Instrument 47
- Release Instrument 48
- Feedback Instrument 49
Mapping & key range 51
single note 52
minor 3rd- dyad chord 53
major 3rd-dyad chord 53
4th-dyad chord 54
flat 5th-dyad chord 55
5th-dyad chord 55
#5th-dyad chord 56
6th-dyad chord 56
add9 57
power chord 57
sus4 58
octave 58
unison bend 59
double bend 59
other chords ('RUSH chords') 60
major 3rd vibrato 60

narutal harmonics 61
FX 61
V-METAL MIDI Controller Chart 62
Credits 63

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Introduction

V-METAL
Ultra Real-sounding / Dark-Powered Virtual Electric Guitar - The true METAL sound of ESP® Alexi Blacky with EMG® humbucker pickup.

V-METAL enables you to compose and create powerful and natural electric guitar tracks that imitate real electric guitar playing!

1. Incredible real-time playability – V-METAL SPM (Super Performance Multi)
With V-METAL SPM (Super Performance Multi), you can play ultra realistic electric guitar performance in real-time. You can access various playing techniques instantly without stopping your performance and create convincing guitar tracks very quickly.

Single note
Sampled real 2-strings chords (minor 3rd, major 3rd, 4th, flat 5th, 5th, #5th, 6th, octave)
Sampled real chords (add9, sus4, power chord)
Other special sampled chords (‘Rush chords’)
Unison bend
Double bend
Realtime Hammer-on & Pull-off
Realtime Legato Slide
Vibrato
Trill
Picking Tremolo
Mute & picking noise
Cricket
Gliss down
Pinch Harmonics
Natural Harmonics
Fret noise
Pick stop noise
Bridge mute noise
Release noise
Position change noise
Whammy bar
Special FX, noises
Feedback
etc.

2. Fretboard Monitor
The SPM automatically selects a proper string / fret position depending on the situation. You can also change the string manually by key switches. The Fretboard Monitor visualizes the current fret position / playing technique you are playing.

3. Auto Stroke Detection
With SPM's Auto Stroke Detection feature, SPM automatically detects the current beat position and identify proper stroke direction (down or up). There are several stroke detection modes and you can also control stroke direction manually.

5. Cricket
‘Cricket’ is a guitar playing technique that Metal / Rock guitarists frequently use on solos. By hitting the whammy bar, the tremolo unit vibrates very fast and it produces a very cool ‘crying ’sound like a cricket (insect).

6. Feedback
In actual guitar performance, you get feedback sound when a heavily distorted tone is played in front of (or a certain position from) the amplifier. V-METAL reproduces the feedback sound. The pitch and fade time of feedback can be changed.

7. Realtime Legato Slide
With V-METAL’s Realtime Legato Slide feature using 'real' legato samples, you are able to get perfectly real expressions of the human finger's legato slide that cannot be reproduced with a slide emulation by changing pitch. Realtime Legato Slide is available with the instruments; single note, minor 3rd, major 3rd, 4th, flat 5th, 5th, #5th, 6th, octave, add9, sus4, power chord.

8. Real chords
The extensive number of the 'real' chord samples makes your guitar tracks very convincing. minor 3rd, major 3rd, 4th, flat 5th, 5th, #5th, 6th, octave add9, sus4, major 3rd vibrato with / without pinch harmonics, power chords (besides 5th-dyad chord), other special chords (= so-called ‘Rush chords’), etc.

Guitar chord sound that is emulated using single note samples does not sound real. V-METAL includes the huge number of 'real' recorded (in other words, 'pre-recorded' or 'pre-played') chord samples. Each chord instrument can be used as a SPM instrument and you can instantly access the various types of guitar chords. Prominy's guitar libraries are the only ones that include such a huge number of the 'real' chord samples.

9. Double-Tracking

‘Double-Tracking’ is a technique that is frequently used in recording guitar tracks. It gives the guitar track a nice, wide-spread stereo images and thickness. With V-METAL, you can reproduce it very easily just by loading the double-tracking instruments. No identical samples are played simultaneously in both channels. You don't need a stereo delay or tweaking your midi data to emulate the double-tracking.

10. Low note samples included

The guitar is tuned to ‘drop C’, that is the most popular tuning among Metal / Rock guitarists and V-METAL covers the lower notes (low C - low D#) and is suitable for a wide range of musical genres; Modern Metal, Death Metal, Nu Metal, Metalcore, Rock, Pop, and so on.

11. Direct signals from the guitar

You can make your own guitar sound so it suits the music genre you're working with by adding your favorite amplifier simulator.

12. Assignable Key Switch

All the SPM instruments have Assignable Key Switch feature that enables you to assign any key switches to each SPM instrument. You can combine any SPM instruments to SPM multi as needed and assign key switches, and create your own SPM setting.

13. Picking noises are recorded in multiple forms on all frets and strings

Picking noises made while playing a guitar is one of the most important characteristics that identify a live guitar recording. That is why we took great care in capturing many variations of picking noises. Adding these noises, with consideration to timing and picking style, will make your guitar tracks sound natural. When you use picking noise sampled from a different position of the fret board than the one you're applying it to, the result is an unnatural sound because the noise will not harmonize with the original note's sustain sound.

System Requirements

Mac
Mac OS X 10.6 (latest update) or 10.7, Intel Core Duo, 2 GB RAM

Windows
Windows 7 (latest Service Pack, 32/64 Bit), Intel Core Duo or AMD Athlon 64, 2 GB RAM

11 GB free disc space, DVD drive
Kontakt 5 Player included - No sampler required

[IMPORTANT] Preload buffer size configuration

Please check your preload buffer size before loading the multi / instrument.
V-METAL is a very big instrument that loads a huge number of samples. You need to configure the preload buffer size in Kontakt's option. The default pre-load buffer size is too large. If you have not changed the preload buffer setting, decrease the pre-load buffer size.

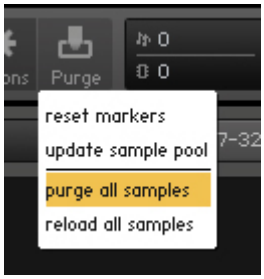
1. Click the Options button;

and select the 'Memory' tab.

2. Check the box and minimize (or set to 12kb); 'Override Instrument's preload size'.

The buffer size ('Override Instruments preload size') in the picture is 6kb, but if you load a big multi, we recommend 12kb to play the samples smoothly. If the samples are not played smoothly with 12 kb, increase the buffer size as needed unless RAM runs out. It depends on the system, but in most cases 12 kb should work fine. By decreasing the preload buffer size, loading time becomes much shorter and you can save a big RAM space.

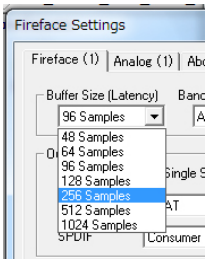
Purge All Samples and 'on the fly streaming'



Another great way to save RAM is using the 'purge all samples' feature of Kontakt Player / Kontakt (ver4.1 or later). After loading the multi / instruments, click on the 'Purge' icon and select 'purge all samples'. If your system is not so old, Kontakt Player should load previously unloaded samples on the fly when you play notes. If your RAM space is tight, it's worth trying.

If you get a noise at the beginning of the note when you play a big multi…

A big multi that includes many instruments requires a certain amount of processing power. If you get a noise at the beginning of the note, *increase* the latency size of your audio interface (not 'decrease', unlike with the preload buffer size in Kontakt Option). For detail about changing the latency size, please refer to your audio interface manual.



Tips

[Saving RAM by unloading unused instruments]
If there are unused instruments for a project you are working on, we recommend you to remove them from the multi and re-save the multi with a different name. You can save RAM and time for loading the unused instruments.

[Using Global Controller or MIDI CC to customize SPM]
Most of the features of SPM can be controlled through Global Controller or MIDI CC (MIDI Control Change). ***We recommend you to use them to change the common parameters of SPM Multi unless you would like to customize a specific instrument.*** You can set the common parameters of all the instruments in the multi at once by using them. (You can customize each instrument with its interface, but you'll need to repeat the same process with all the instruments in the multi.)

[Do not use solo / mute button]

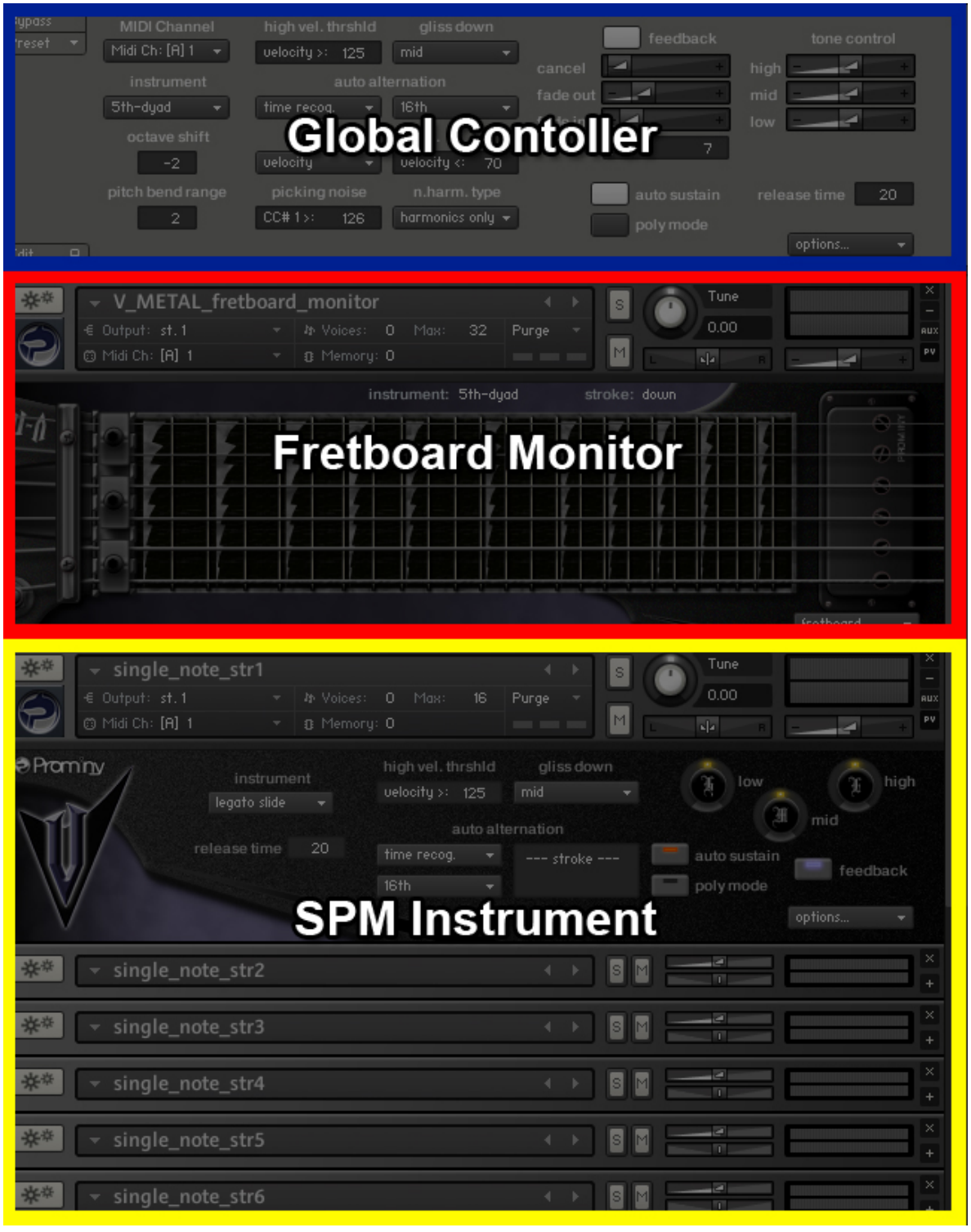
As all the instruments in the multi need to receive the same midi information to execute the auto string / fret select feature, do not use the solo / mute button, otherwise the Fretboard Monitor does not work correctly.

SPM (Super Performance Multi)

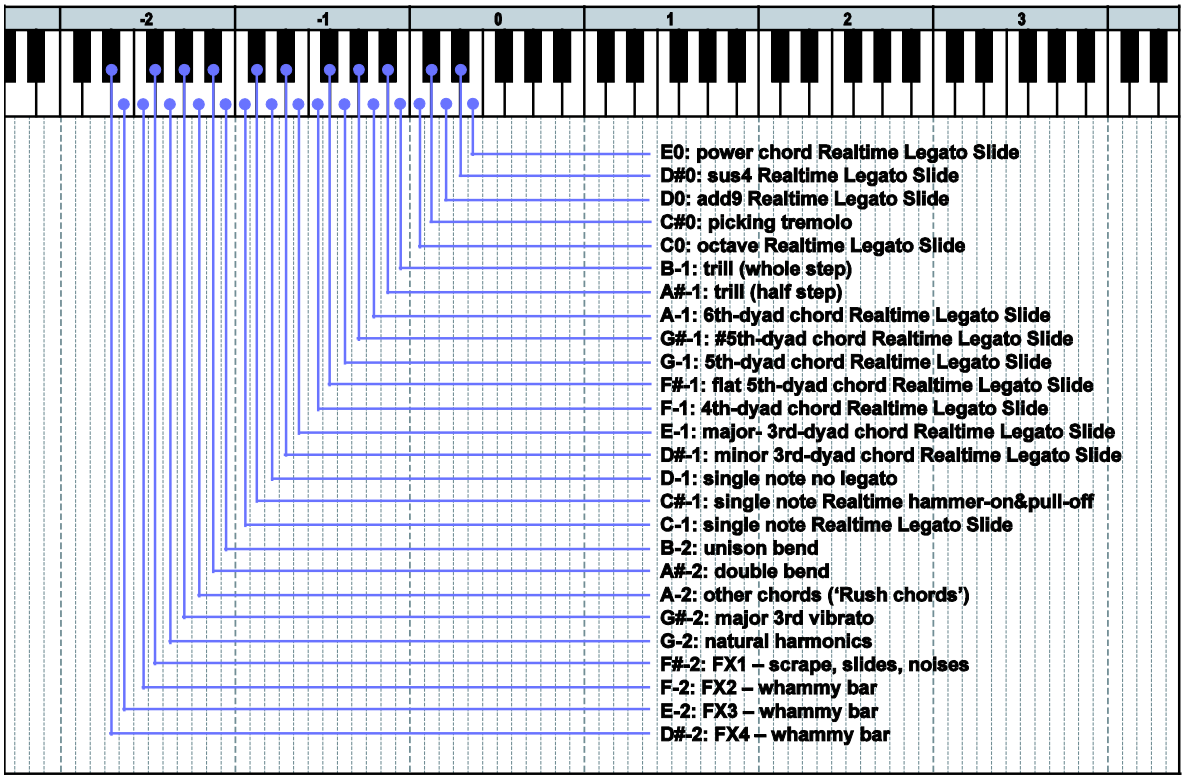
Multi: V_METAL

located in; /Multis/

V-METAL.nkm



Instrument select key switches (default)


-2
-1
0
1
2
3
E0: power chord Realtime Legato Slide
D#0: sus4 Realtime Legato Slide
D0: add9 Realtime Legato Slide
C#0: picking tremolo
C0: octave Realtime Legato Slide
B-1: trill (whole step)
A#-1: trill (half step)
A-1: 6th-dyad chord Realtime Legato Slide
G#-1: #5th-dyad chord Realtime Legato Slide
G-1: 5th-dyad chord Realtime Legato Slide
F#-1: flat 5th-dyad chord Realtime Legato Slide
F-1: 4th-dyad chord Realtime Legato Slide
E-1: major 3rd-dyad chord Realtime Legato Slide
D#-1: minor 3rd-dyad chord Realtime Legato Slide
D-1: single note no legato
C#-1: single note Realtime hammer-on&pull-off
C-1: single note Realtime Legato Slide
B-2: unison bend
A#-2: double bend
A-2: other chords ('Rush chords')
G#-2: major 3rd vibrato
G-2: natural harmonics
F#-2: FX1 – scrape, slides, noises
F-2: FX2 – whammy bar
E-2: FX3 – whammy bar
D#-2: FX4 – whammy bar

How to select instrument

Press one of the keys above. For example, if you would like to activate power chord, press the key; E0. (Click here to see playable key ranges of each instrument.) If the key switch you would like to press is out of your keyboard range, you can transpose your keyboard controller up to + / - 3 octaves using the octave shift feature of Global Controller. You can also do the same thing with your keyboard controller's transpose (octave shift) feature.

'Guitar-like key switching'

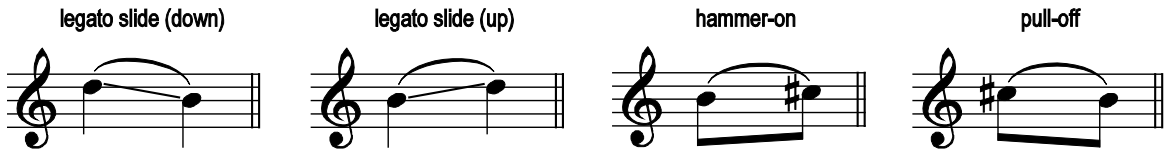
You can memorize most of the default key switches very easily. For example, the key; C-1 activates single note. The key; G-1 activates 5th dyad-chord. The interval from the C-1 equals the interval of the chord notes. In the same way, you can press the keys; D#-1 for minor 3rd, E-1 for major 3rd, F-1 for 4th, F#-1 for flat 5th, G#-1 for 6th, C0 for octave, D0 for add9.

In addition, you can activate the lower key switch by releasing the higher key switch without re-pressing the lower key switch. For example, press F-1 to activate 4th-dyad chord and hold down the F-1 key. Press the key to G-1 to activate 5th-dyad chord. Hold down both the F-1 and the G-1 while playing 5th chord notes, then release just the G-1 key without releasing the F-1 key, and 4th-dyad chord is activated again automatically. This action is very similar to the way guitarists do. You can switch chord intervals by releasing or holding a higher note (= higher fret).

SPM Instruments

E0: power chord Realtime Legato Slide
D#0: sus4 Realtime Legato Slide
D0: add9 Realtime Legato Slide
C#0: picking tremolo
C0: octave Realtime Legato Slide
B-1: trill (whole step)
A#-1: trill (half step)
A-1: 6th-dyad chord Realtime Legato Slide
G#-1: #5th-dyad chord Realtime Legato Slide
G-1: 5th-dyad chord Realtime Legato Slide
F#-1: flat 5th-dyad chord Realtime Legato Slide
F-1: 4th-dyad chord Realtime Legato Slide
E-1: major- 3rd-dyad chord Realtime Legato Slide
D#-1: minor 3rd-dyad chord Realtime Legato Slide
D-1: single note no legato
C#-1: single note Realtime hammer-on&pull-off
C-1: single note Realtime Legato Slide
B-2: unison bend
A#-2: double bend
A-2: other chords (‘Rush chords’)
G#-2: major 3rd vibrato
G-2: natural harmonics
F#-2: FX1 – scrape, slides, noises
F-2: FX2 – whammy bar
E-2: FX3 – whammy bar
D#-2: FX4 – whammy bar

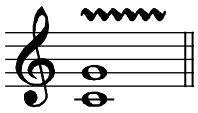
Realtime Legato Slide / Realtime Hammer-on& Pull-off



You can play legato slide by holding down one note while playing the next note to connect those notes. Realtime Hammer-on&Pull-off is available with single note instrument. Realtime Legato Slide feature is available with the following the instruments;

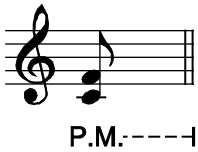
single note, minor 3rd-dyad chorde, major- 3rd-dyad chord, 4th-dyad chord, flat 5th-dyad chord, 5th-dyad chord, #5th-dyad chord, 6th-dyad chord, octave, add9, sus4, power chord

Vibarato



Vibrato can be played using Aftertouch. If your keyboard doesn't have Aftertouch function but has an assignable slider or a knob, you can assign Aftertouch to the slider / knob. (You can also handle Aftertouch using your DAW. For detail about Aftertouch, please refer to your keyboard controller manual and DAW manual.) Vibrato is available with the following the instruments;

single note, minor 3rd-dyad chord, major- 3rd-dyad chord, 4th-dyad chord, flat 5th-dyad chord, 5th-dyad chord, #5th-dyad chord, 6th-dyad chord, octave, add9, sus4, power chord

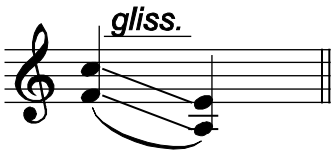
Mute / Picking noise

Mute / picking noise is available using velocity switch or Modulation wheel (CC#1) with the following the instruments;

single note, minor 3rd-dyad chord, major- 3rd-dyad chord, 4th-dyad chord, flat 5th-dyad chord, 5th-dyad chord, #5th-dyad chord, 6th-dyad chord, octave, add9, sus4, power chord, other chords

default setting:
mute mode: velocity
mute velocity threshold: 70
picking noise MIDI CC# 1 threshold: 126

Mute is played if the note velocity is lower than 70. Picking noise is played if the value of the MIDI CC# 1 is 127 and the note velocity is lower than 70.

You can also play picking noise using Play Key.

Gliss down (using Hold Key)

Hold Key: F#0
Gliss down samples can be played using the Hold Key; F#0. If you release the original note while F#0 is held down, the original note is stopped and a gliss down sample is triggered. Gliss down is available with the following the instruments;

single note, minor 3rd-dyad chord, major- 3rd-dyad chord, 4th-dyad chord, flat 5th-dyad chord, 5th-dyad chord, #5th-dyad chord, 6th-dyad chord, octave, add9, sus4, power chord, other chords unison bend, double bend, major 3rd vibrato

You can assign gliss down to a different Play Key. For detail, please refer to the 'Play Keys (hold keys and stop keys)' section.

Gliss down speed
3 types of gliss down speed (fast, mid, slow) are available. You can also select the gliss down speed through Global Controller or MIDI CC# 4.

**Gliss down samples are not available on the 2nd fret or lower.*

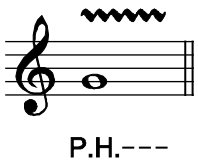
MIDI CC# 4	gliss down speed
0 – 42	fast
43 – 85	mid
86 – 127	slow

Cricket (using B0 key)

'Cricket' is a guitar playing technique that Metal / Rock guitarists frequently use on solos. By hitting the whammy bar, the tremolo unit vibrates very fast and it produces a very cool 'crying 'sound like a cricket (insect). Cricket can be played when one of the single note instruments is active and the selected string is the string 3 or a higher string. After playing a sustain note, press the key B0 to trigger the Cricket sample (- like you do with Stop Key).

If you want to play Cricket but the auto string selection feature selects the string 4 or a lower string. You can select the string (string 1 or 2 or 3) by using forced string select key switch or MIDI CC# 53.

Pinch Harmonics

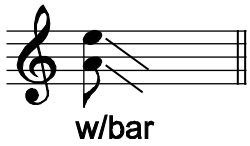
(High Velocity Instrument)

If the note velocity is higher than the threshold level; 125 and one of the following instrument is active, the High Velocity Instrument; ‘pinch_harmonics’ is triggered.

single note, minor 3rd-dyad chord, major- 3rd-dyad chord, 4th-dyad chord, flat 5th-dyad chord, #5th-dyad chord, 6th-dyad chord, octave, add9, sus4, power chord, other chords unison bend, double bend, major 3rd vibrato

2 types of harmonics types are available.
MIDI CC# 2
0 – 63: type 1
64 – 127: type 2

5th-dyad chord whammy bar

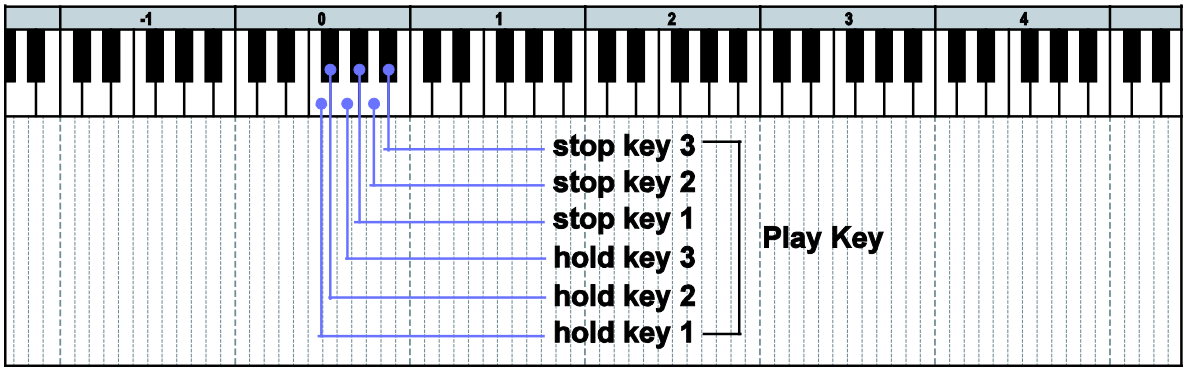
(High Velocity Instrument)



If the note velocity is higher than the threshold level; 125 and the instrument; 5th-dyad chord is active, the High Velocity Instrument; ‘5th_whammy_bar_p_harm’ is triggered.

The assignment to High Velocity Instruments can be customized. For detail, please refer to the ‘High Velocity Instrument’ section.

Play Key



Hold Key 1* [F0]: pick stop noise
Pick stop noise and finger release noise are triggered when the note is released while the Hold Key; F0 is held down.

Hold Key 2* [F#0]: gliss down
Gliss down is triggered when the note is released while the Hold Key; F#0 is held down.

Hold Key 3 [G0]: fret noise & position change noise
Fret noise (Release Instrument) and position change noise (Release Instrument) is triggered when the note is released while the Hold Key; G0 is held down.

Stop Key 1* [G#0]: picking noise
Picking noise is triggered when the Stop Key; G#0 is pressed.

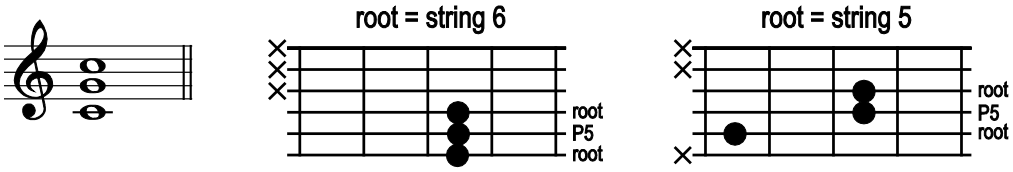
Stop Key 2 [A0]: bridge mute noise
Bridge mute noise (Release Instrument) is triggered when the Stop Key; A0 is pressed.

Stop Key 3* [A#0]: repeat same note
The same note is repeated when the Stop Key; A#0 is pressed.

** not available with the instruments; natural harmonics, FX1 – scrape, slides, noises, FX2 – whammy bar, FX3 – whammy bar, FX4 – whammy bar*
(The note is released when the Play Key is used and no samples are triggered.)

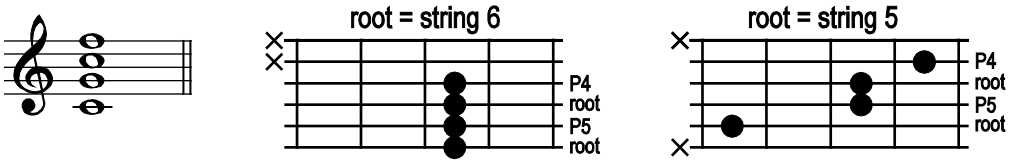
The Play Keys can be customized. For details, please refer to the 'Play Keys (hold keys and stop keys)' section.

Key switch [E0]: Power chord Real time legato slide



>>> Key range (Click here)

Key switch [D#0]: sus4 chord Real time legato slide



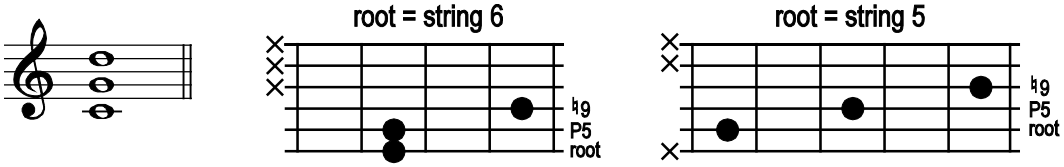
>>> Key range (Click here)

MIDI CC# 2 (stroke speed)

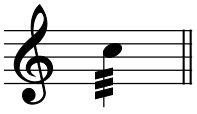
0 – 63: fast stroke

64 – 127: slow stroke

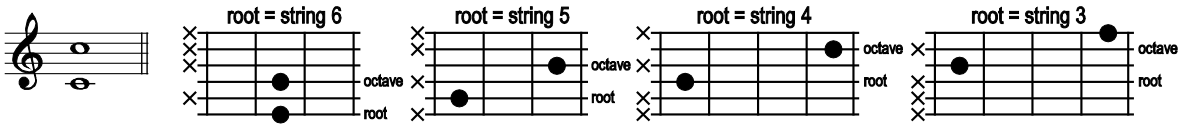
Key switch [D0]: add9 chord Real time legato slide



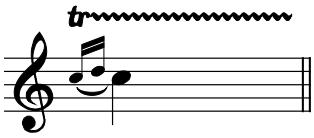
>>> Key range (Click here)

Key switch [C#0]: sampled picking tremolo

>>> Key range (Click here)

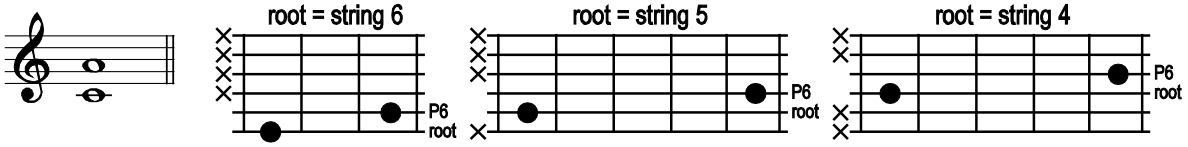
Key switch [C0]: octave Real time legato slide



>>> Key range (Click here)

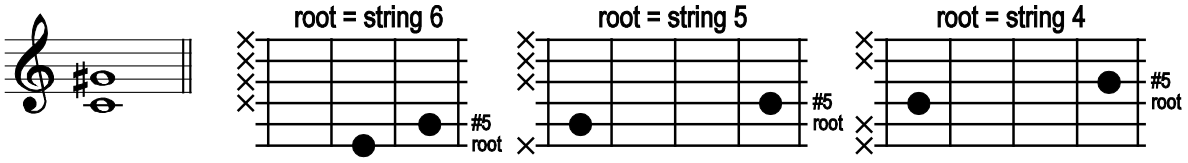
Key switch [B-1]: sampled trill (whole step)
Key switch [A#-1]: sampled trill (half step)

>>> Key range (Click here)

Key switch [A-1]: 6th-dyad chord Real time legato slide



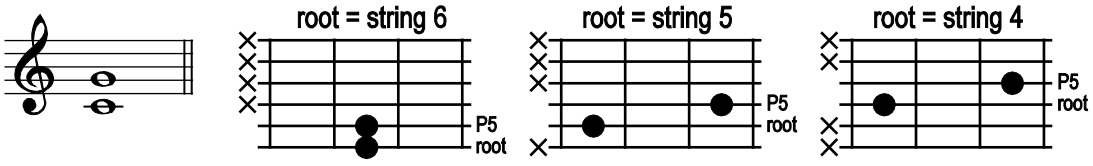
>>> Key range (Click here)

Key switch [G#-1]: #5th-dyad chord Real time legato slide



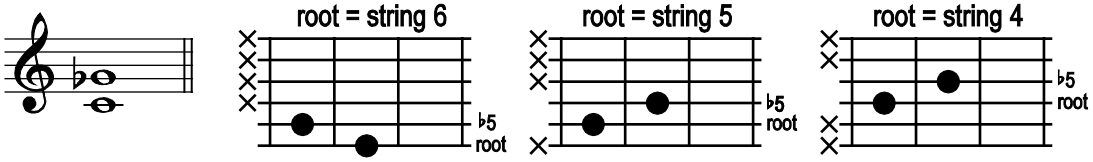
>>> Key range (Click here)

Key switch [G-1]: 5th-dyad chord Real time legato slide



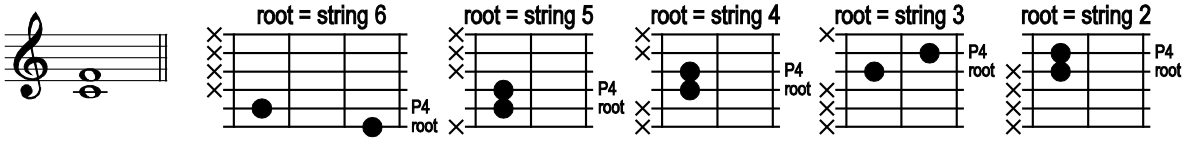
>>> Key range (Click here)

Key switch [F#-1]: flat 5th-dyad chord Real time legato slide



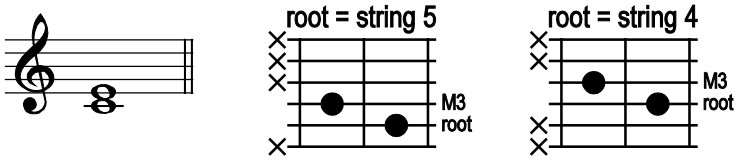
>>> Key range (Click here)

Key switch [F-1]: 4th-dyad chord Real time legato slide



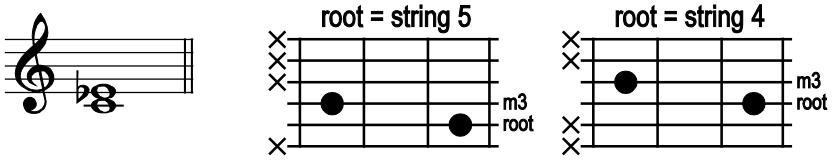
>>> Key range (Click here)

Key switch [E-1]: major 3rd-dyad chord Real time legato slide

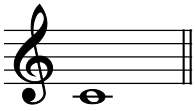


>>> Key range (Click here)

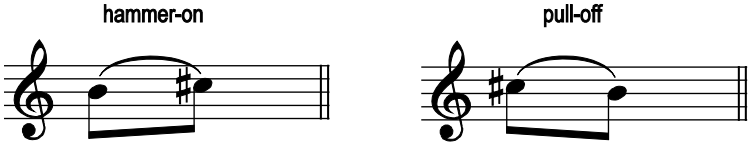
Key switch [D#-1]: minor 3rd-dyad chord Real time legato slide



>>> Key range (Click here)

Key switch [D-1]: single note no legato slide mode

>>> Key range (Click here)

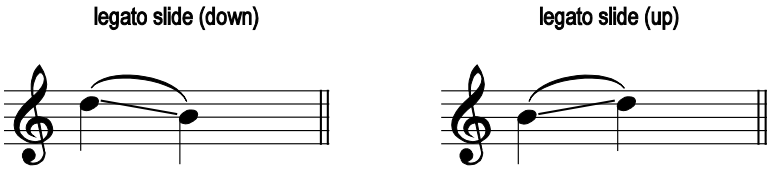
Key switch [C#-1]: single note Real time Hammer-on&Pull-off / Trill mode



>>> Key range (Click here)

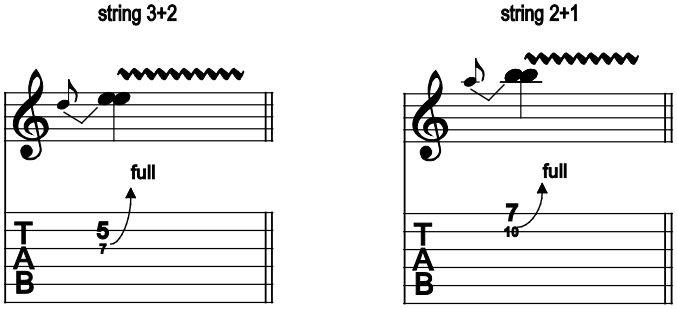
You can play Hammer-on / Pull-off by holding down one note while playing the next note to connect those notes.

Key switch [C-1]: single note Real time legato slide



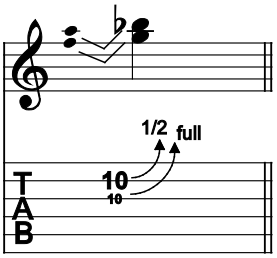
>>> Key range (Click here)

Key switch [B-2]: unison bend



>>> Key range (Click here)

Key switch [A#-2]: double bend



MIDI CC# 2 (bend length)

0 – 42: short

43 – 85: mid

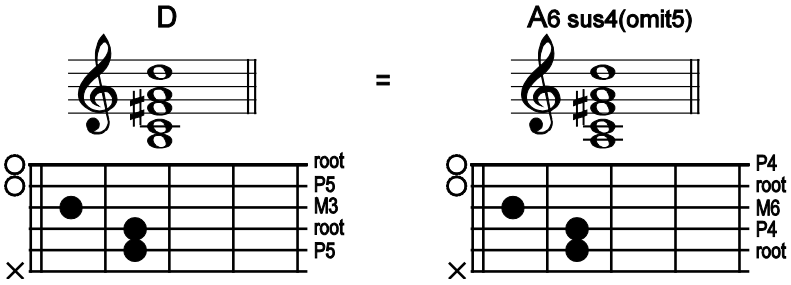
86 – 127: long

>>> Key range (Click here)

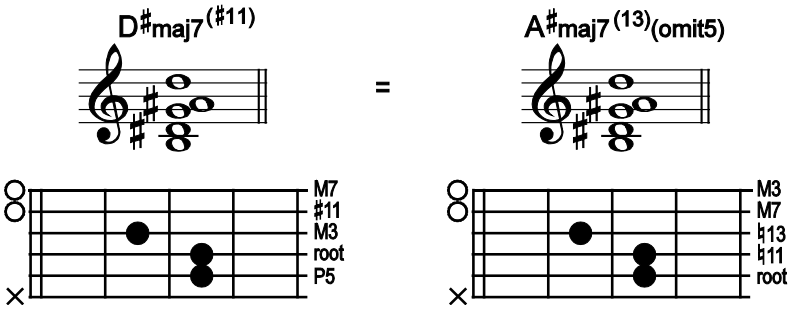
Key switch [A-2]: other chords (‘Rush chord’)

This instrument includes nine special chords (so-called ‘RUSH chord’).

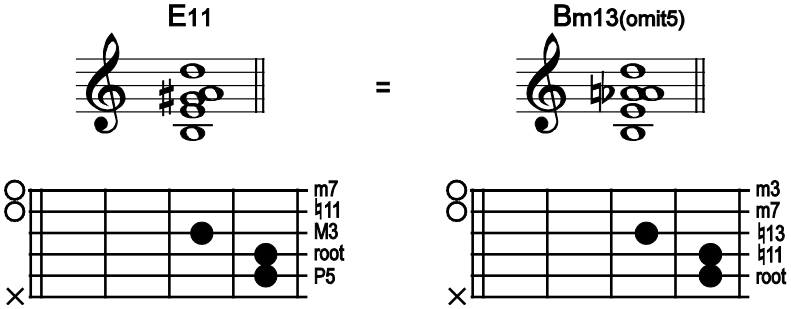
chord 1:



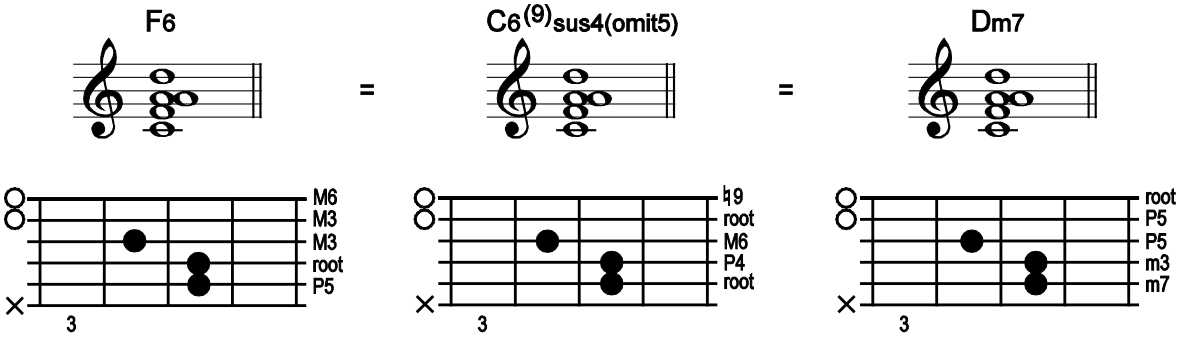
chord 2:



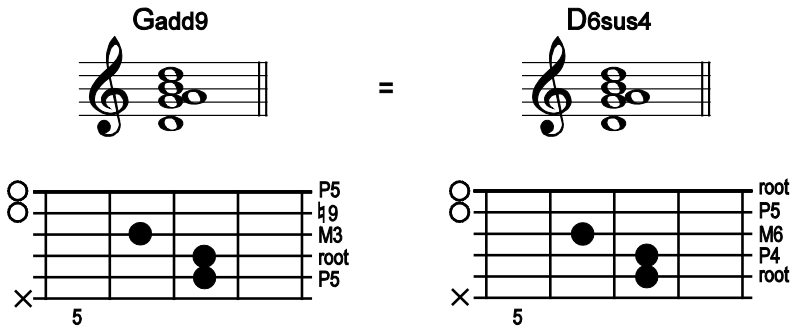
chord 3:



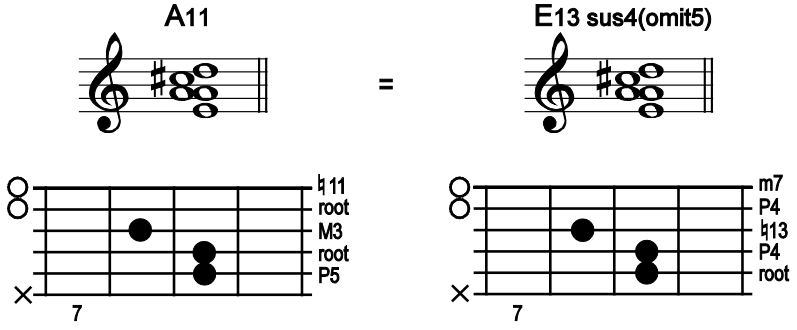
chord 4:



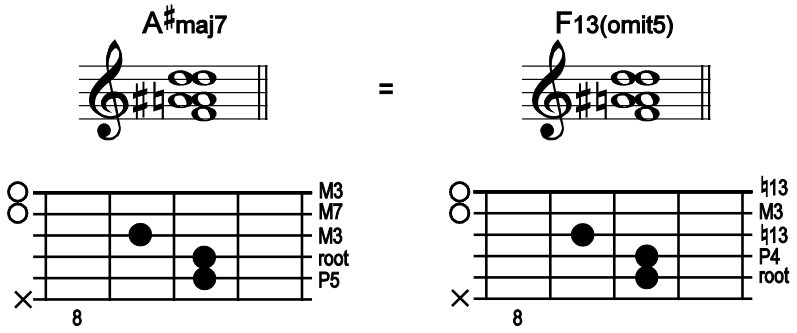
chord 5:



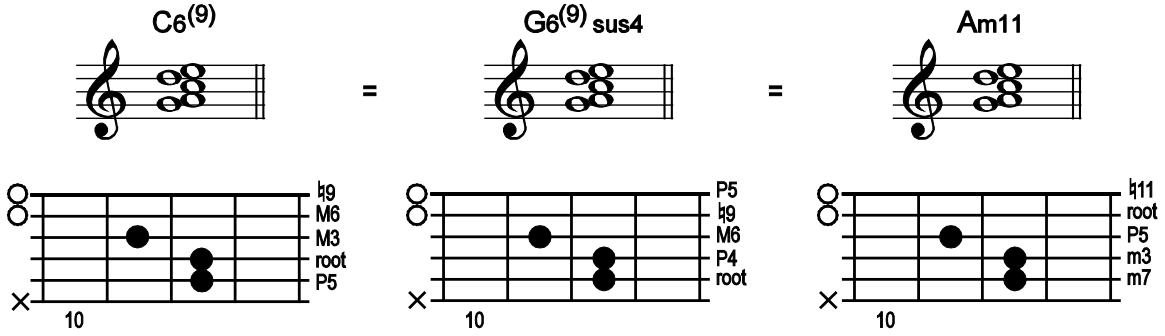
chord 6:



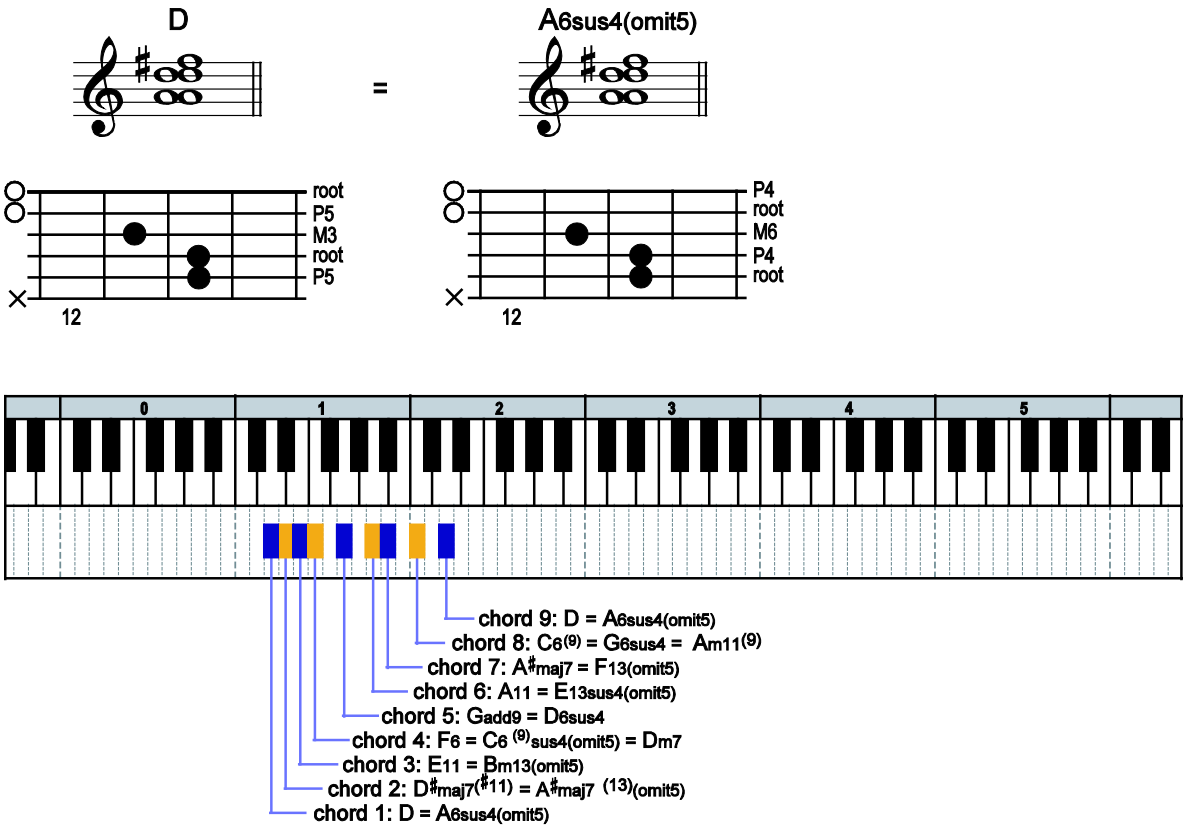
chord 7:



chord 8:



chord 9:



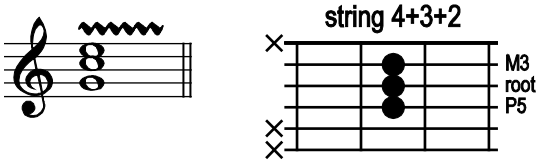
>>> Key range (Click here)

MIDI CC# 2 (stroke speed)

0 – 63: fast stroke

64 – 127: slow stroke

Key switch [G#-2]: major 3rd vibrato

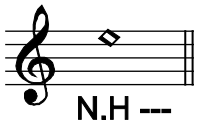


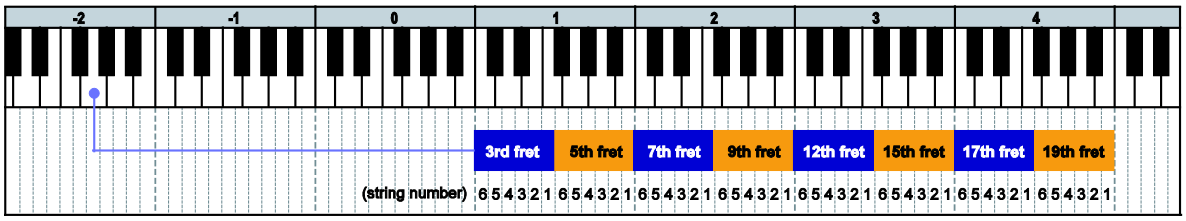
>>> Key range (Click here)

MIDI CC#2

0 – 63: with pinch harmonics

64 – 127: without pinch harmonics

Key switch [G-2]: natural harmonics

Natural harmonics on the 3rd, 5th, 7th, 9th, 12th, 15th, 17th, and 19th fret are available.



harmonics type

There are 2 types of natural harmonics. You can select the harmonics type using the pull down menu.

The harmonics type can also be selected through Global Controller or MIDI CC# 35.

MIDI CC# 35	Harmonics type
0 – 63	harmonics only
64 – 127	harmonics+ key note

Key switch [F#-2]: FX1 – scrape, slides, noises
Key switch [F-2]: FX2 – whammy bar
Key switch [E-2]: FX3 – whammy bar
Key switch [D#-2]: FX4 – whammy bar

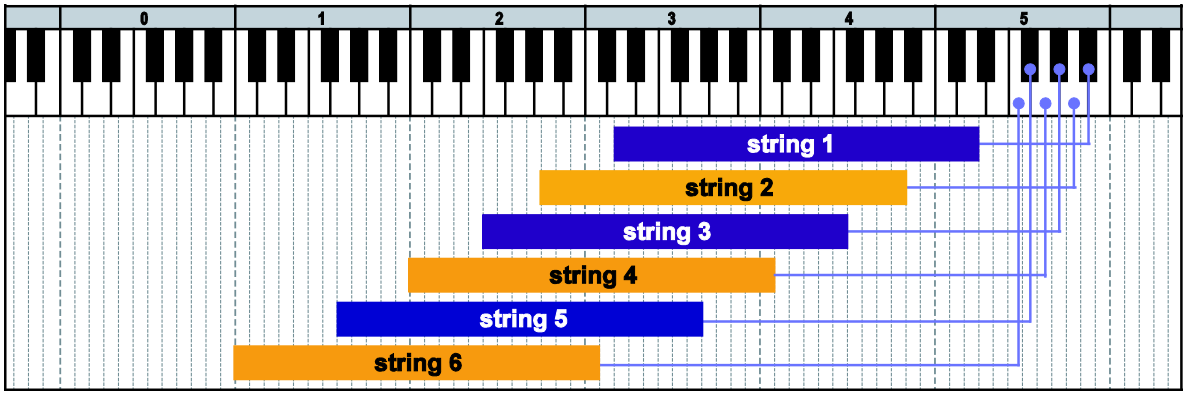
You can play various FX sounds; scrape, slides, noises, harmonics, dive bomb, whammy bar FX, etc.

** When the FX instrument is active, the Fretboard Monitor does not show current fret position.*

Forced string select key switch

The SPM automatically selects a proper string / fret position depending on the situation, but you can change the string for the next note manually by pressing the forced string key switches. The forced string key switches work only to the next note. (The forced string select key switches are customizable. For detail, please refer to the ‘String select key switches’ section)

String select key switch (default)



MIDI note names and note numbers

key switch	MIDI note #	string
A#5	94	String 1
A5	93	String 2
G#5	92	String 3
G5	91	String 4
F#5	90	String 5
F5	89	String 6

Multi: V_METAL_double_track

located in; /Multis/

A double-tracked version of the SPM multi; ‘V_METAL’

‘Double-Tracking’ is a technique that is frequently used in recording guitar tracks. The Guitarist plays the same part twice (one for Left channel, and one for Right channel). That gives the guitar track a nice, wide-spread stereo images and a thickness. You can reproduce it very easily just by loading the multi. No identical samples are played simultaneously in both channels. You don't need a stereo delay or tweaking your midi data to emulate the double-tracking.

Tips: The multi; ‘V_METAL _double_track’ already includes the instruments for left channel (assigned to the output; ‘st.1’) and the ones for right channel (assigned to the output; ‘st.2’ so that each channel can be processed separately using a DAW (such as Cubase, Logic, Sonar, etc.) In other words, each channel needs to have its own amp simulator and should be panned using the DAW’s mixer.

** ‘st.1’ and ‘st.2’ are Kontakt’s output channels.*

DAW’s mixer

Insert an amp simulator to each DAW's channels from Kontakt. After being processed with an amp simulator, the st.1 needs to be panned to the Left, and the st.2* needs to be panned to the Right.

** ‘aux 1’ if you use Kontakt 3 / 4*

Instrument: V_METAL_lite

located in; /Instruments/

This instrument is a lite version of the SPM multi; 'V_METAL'. It requires less RAM space than the multi does. It does not include all of the samples of each string but most of the basic articulations are included in a single patch.

Key switches (default)

E0: power chord Realtime Legato Slide
D#0: sus4 Realtime Legato Slide
D0: add9 Realtime Legato Slide
C#0: picking tremolo
C0: octave Realtime Legato Slide
B-1: trill (whole step)
A#-1: trill (half step)
A-1: 6th-dyad chord Realtime Legato Slide
G#-1: #5th-dyad chord Realtime Legato Slide
G-1: 5th-dyad chord Realtime Legato Slide
F#-1: flat 5th-dyad chord Realtime Legato Slide
F-1: 4th-dyad chord Realtime Legato Slide
E-1: major- 3rd-dyad chord Realtime Legato Slide
D#-1: minor 3rd-dyad chord Realtime Legato Slide
D-1: single note no legato
C#-1: single note Realtime hammer-on&pull-off
C-1: single note Realtime Legato Slide
B-2: unison bend
A#-2: double bend
A-2: other chords ('Rush chords')
G#-2: major 3rd vibrato
G-2: natural harmonics
F#-2: FX1 – scrape, slides, noises
F-2: FX2 – whammy bar
E-2: FX3 – whammy bar
D#-2: FX4 – whammy bar

For detail about the features of this instrument, please refer to the 'Multi: V_METAL' section.

Customizing SPM

SPM's features

Global Controller

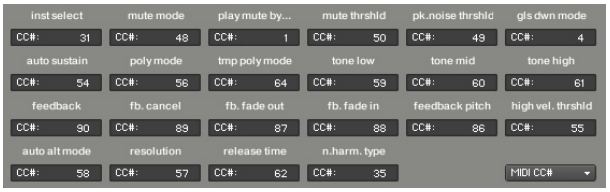
Most of the features of SPM can be controlled through Global Controller or MIDI CC (MIDI Control Change). ***We recommend you to use Global Controller or MIDI CCs to change the common parameters of SPM Multi unless you would like to customize a specific instrument.*** You can set the common parameters of all the instruments in the multi at once by using Global controller or MIDI CCs. (You can customize each instrument with its interface, but you'll need to repeat the same process with all the instruments in the multi.)

Global Controller can be shown / hidden by clicking the multi script icon.

Octave shift (transpose)

With this number box, you can transpose up to +/- three octaves instead of using your keyboard controller's transpose feature. It is also useful for a keyboard that does not have the feature.

MIDI controllers

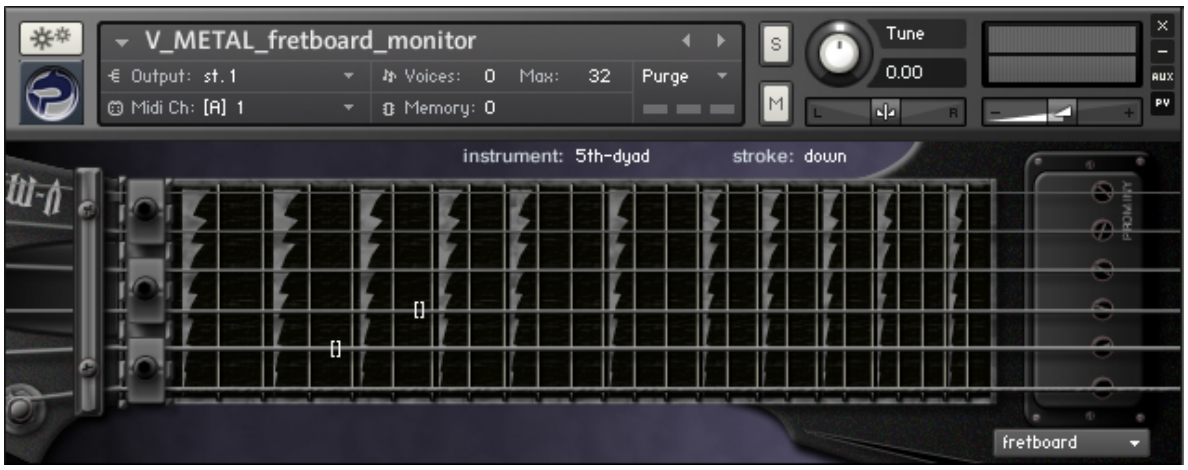


(To show this page, click the 'options…' menu and select the 'MIDI CC#') You can configure MIDI CC numbers to control various features.

*We recommend you not to change the MIDI CC numbers unless you have any specific reasons.

For details about other parameters, please refer to the following sections.

Fretboard Monitor



The SPM automatically selects a proper string / fret position depending on the situation. You can also change the string manually by key switches and MIDI CC# 53. The Fretboard Monitor visualizes the current stroke direction / fret position / playing technique / you are playing.

[Note] You can click the pull-down menu and see the settings (key switch, mute mode, play keys, etc.), but we recommend you to configure the settings using Global Controller or MIDI Control Changes instead of using the interface because the settings of the Fretboard Monitor and that of the Main Instruments need to be the same. You can configure all the Main Instruments and the Fretboard Monitor at once by using Global Controller or the MIDI Control Changes.

SPM Instruments

There are four types of SPM instruments;

Main instrument

High Velocity instrument

Release instrument

Feedback

- Main Instrument

Auto sustain

With the Auto Sustain feature, you can avoid unwanted staccato that is caused by note-off when the same note (key) is repeated. After note-on, the note keeps playing until;

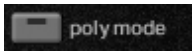
- the next note-on event
- Hold Key or Stop Key is triggered
- the sample is streamed to the end of it.

The previous note is cancelled automatically when a new note is triggered. That means your both hands are free until a new note is triggered. This feature gives you time to press a key switch or move a controller and you are able to be ready for next note without stopping your performance. That is why SPM enables you to control and switch the various articulations smoothly with a single MIDI channel in real time.

If the auto sustain is OFF, the sample stops playing when the note is released. You can also turn ON / OFF the auto sustain through Global Controller or MIDI CC# 54.

Tips - playing arpeggio using sustain pedal (temporary poly mode):
If you would like to play arpeggio, using sustain pedal (MIDI CC# 64) is a good way to do it. While sustain pedal is ON, the poly mode is temporarily activated and you can play polyphonic and the samples continue playing even if the note is released because the sustain pedal is ON. When the new note is the same as one of the notes that is currently sustained by sustain pedal, the same old note is canceled automatically. (In short, no duplicate notes are played.) When the sustain pedal is released (=OFF), the temporary poly mode is turned OFF automatically.

Poly mode



Poly mode enables you to play polyphonic. This feature is available only with single note instruments. You can also turn ON / OFF the poly mode through Global Controller or MIDI CC# 56.

Release time

When a new note is triggered, SPM instruments automatically cancel the previous note. You can adjust the release time of the previous note to connect the notes smoothly. The range; 0 - 30 is recommended. It depends on the instrument, tempo, and how the sound is processed (amp simulator, reverb, etc.) The release time can be controlled through Global Controller or MIDI CC# 62.

3 Band EQ

You can adjust the levels of high, mid, and low with the knobs. You can also control the tone knob through Global Controller or MIDI CC# 59 (low), CC# 60 (mid), CC# 61 (high).

Gliss down

You can play gliss down using Play Keys. 3 types of gliss down speed (fast, mid, slow) are available. You can also select the gliss down speed through Global Controller or MIDI CC# 4.

MIDI CC# 4	gliss down speed
0 – 42	fast
43 – 85	mid
86 – 127	slow

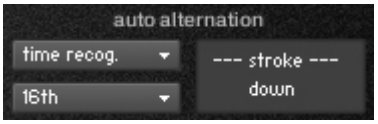
High Velocity Threshold

With this number box, you can change the velocity threshold level to trigger the High Velocity Instrument in the multi. When the velocity of the note event is higher than the threshold level, the High Velocity Instrument is triggered instead of the Main instrument. The threshold level can also be changed through Global Controller or MIDI CC# 55.

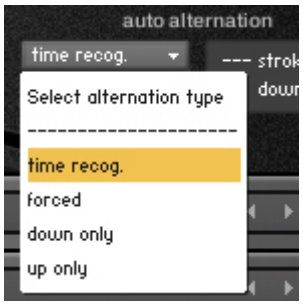
Important: The value in the box needs to be the same as that of the High Velocity instrument in the multi. If you don't use any High Velocity Instruments, the value in the box needs to be 127. Otherwise no samples are triggered when the velocity is higher than the threshold level.

Note: If you would like to turn off this feature, input 127 into the number box of the Main instrument.

Auto alternation (Auto Stroke Detection)



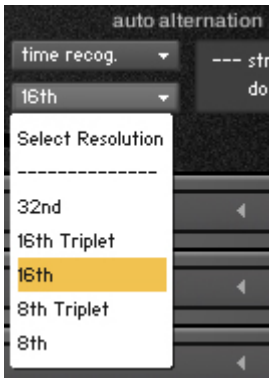
Auto alternation modes



There are four stroke modes. You can select the stroke mode from the pull-down menu. You can also change the mode using Global Controller or MIDI CC# 58.

time recognition (MIDI CC# 58: 0 - 31)	SPM automatically detects the current beat position and identify proper stroke direction (down or up).
forced (MIDI CC# 58: 32 - 63)	Down stroke and up stroke are played alternately regardless of the current beat position.
down only (MIDI CC# 58: 64 - 95)	Only down stroke is played regardless of the current beat position.
up only (MIDI CC# 58: 96 - 127)	Only up stroke is played regardless of the current beat position.

Resolution

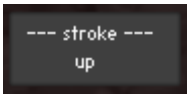


The stroke direction is determined according to the current beat position and the resolution. You can select the resolution for Auto Stroke Detection from the pull down menu. You can also change the resolution using Global Controller or MIDI CC# 57.

midi CC# 57	resolution
0 - 25	8th
26 - 50	8th Triplet
51 - 75	16th
76 - 100	16th Triplet
101 - 127	32nd

Stroke information window

'down stroke' is detected, or 'down only' mode is active.

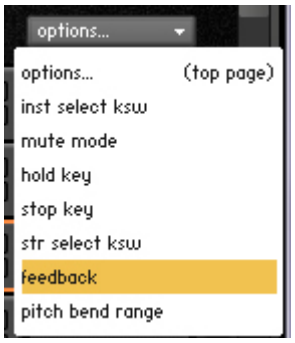


'up stroke' is detected, or 'up only' mode is active.

[note] Auto stroke detection mode does not work while the sequencer stops because no beat information is generated unless the sequencer is being played. The stroke info window is not updated when the string (.nki) is not currently active. (For example, when the string 4 is played, the stroke info windows of the string 6, 5, 3, 2, and 1 are not updated.)

Feedback

You can turn on / off the fade-out of the Main instrument and configure the fade-out time and the feedback cancellation time.



To configure the fade-out time and the feedback cancellation time, click the 'options…' menu and select the 'feedback' from the pull-down menu.

Each parameter can also be controlled though Global Controller or the following MIDI CC numbers.

option	function	MIDI CC#
ON / OFF button	activate / deactivate the fade-out	90
cancel feedback cancellation time (ms)	You can cancel starting the feedback if you release the note within the cancellation time after the note-on. If you release the note after the cancellation time, the feedback starts to fade in and the Main instrument starts to fade out on releasing the note. In other words, the feedback does not start if the note is released within the feedback cancellation time. The feedback cancellation time needs to be the same as that of the Feedback instrument.	89
fade fade-out time (ms)	The instrument starts to fade out according to the fade-out time the when the note is released and the feedback starts to fade in. If the note is released within the feedback cancellation time, the instrument does not fade out.	87

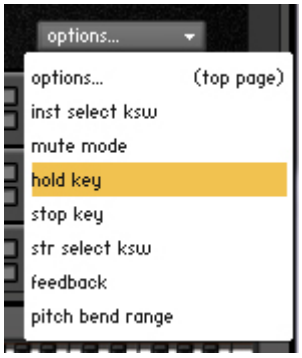
Important: To use this feature, the Feedback instrument; 'feedback' needs to be loaded into the multi. Otherwise no sound is played after the Main instrument fades out. Please be sure to assign proper key switch ranges to the feedback instrument.

Note: This feature should be used with a heavy distortion. Using with clean amp may result unnatural sound.

Play Keys (hold keys and stop keys)

(only for Main Instruments)

How to check and configure the Play Keys…

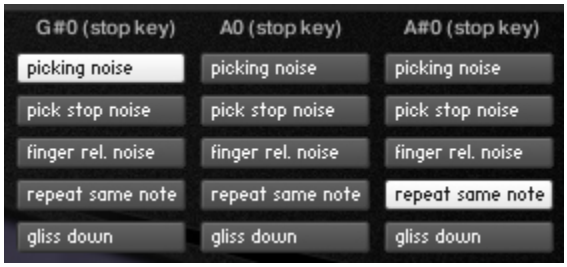


Click the ‘options…’ menu and select the ‘hold key’ or ‘stop key’ from the pull-down menu.

Hold keys

When the original note is released while the hold key is held down, the original note is stopped and the selected samples are triggered. In the case of the picture on the left, if you release the original note while F#0 is held down, the original note is stopped and the gliss down is triggered. If you release the original note while F0 is held down, the pick stop noise and the finger release noise are triggered. If you release the original note while G0 is held down, no samples are triggered.

Stop keys



The original note is stopped and the selected samples are triggered when the stop key is pressed. In the case of the picture on the left, the picking noise is triggered when G#0 is pressed. No samples are triggered when A0 is pressed. The same note is repeated when A#0 is pressed.

[Tips] You can also assign the ‘repeat same note’ function to a Hold key. When the original note is released while the hold key that is used as a repeat key is held down, the original note is stopped and the same note samples are played. That allows you to shred notes very fast, and is good for not only making a rhythm backing part but also simulating tremolo playing technique.

Configure Play Keys though MIDI CC

The buttons for each hold key / stop key can be turned on /off through MIDI CC# 111, 112, 113, 114, 115, 116, 117, 118, and 119.

You can select the Play Key that you would like to configure through MIDI CC# 114.

Play Key	MIDI CC # 114
hold key 1	1
hold key 2	2
hold key 3	3
stop key 1	4
stop key 2	5
stop key 3	6

After selecting the target Play Key via MIDI CC# 114, each button can be turned on / off with the following MIDI CC#s.

button	MIDI CC#	value
position change noise*	111	0 – 63: OFF 64 – 127: ON
fret noise*	112	
bridge mute noise*	113	
picking noise	115	
pick stop noise	116	
finger rel. noise	117	
repeat same note	118	
gliss down	119	

* = *Release Instrument*

[Important] You can also configure the Play Keys using the interface of each instrument, but we recommend you to do it with Global Controller or the MIDI CC numbers above because the Play Keys setting of the all of the Main Instruments and the Fretboard Monitor needs to be the same.

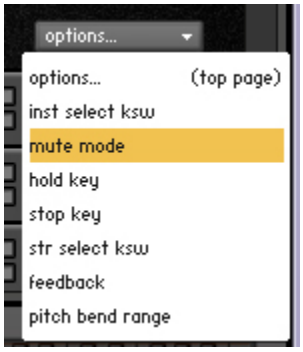
[Tips: Poly-detect time]

When the Poly mode is ON, the Stop Key stops and triggers multiple notes under a certain situation (except, fret noise, bridge mute, position change noise). If the new note is played within the poly-detect time; 20 milliseconds after the first note is played, the first note and the new note become a target of the Stop Key. In other words, the Stop Key triggers the first note and other notes all together if the notes are played within 20 milliseconds. If the new note is played 20 milliseconds after or later, the Stop Key triggers just the new note.

Mute / Picking noise (velocity switch or CC# 1)

Mute and picking noise are available using velocity switch or modulation wheel (CC#1).

How to check and change the mute mode setting...



Click the ‘options…’ menu and select the ‘mute mode’ from the pull-down menu.

Mute mode: velocity

With this mode, mute and picking noise can be played using velocity switch. Mute samples are triggered if the note velocity is lower than the mute velocity threshold level. Picking noise samples are triggered if the note velocity is lower than the mute velocity threshold level and the value of MIDI CC# 1 is larger than the picking noise threshold level.

Mute mode: mod wheel (MIDI CC# 1)

With this mode, mute and picking noise can be played using modulation wheel (MIDI CC# 1). Mute samples are triggered if the value of MIDI CC# 1 is larger than the MIDI CC# 1 threshold level. Picking noise samples are triggered if the value of MIDI CC# 1 is larger than the picking noise threshold level.

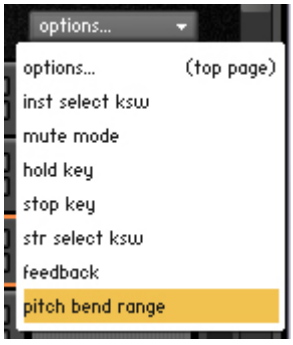
Mute mode (mod wheel / velocity switch), and the threshold levels can be changed through Global Controller or the following MIDI CC numbers.

MIDI CC# 48	**mute mode** 0 - 63: modulation wheel (MIDI CC# 1) / 64 - 127: velocity
MIDI CC# 49	**picking noise MIDI CC#1 (mod wheel) threshold level**
MIDI CC# 50	**mute MIDI CC#1 (mod wheel) threshold level**
MIDI CC# 51	**mute velocity threshold level**

[Important] You can also configure the mute / picking noise setting using the interface of each instrument, but we recommend you to do it with Global controller or the MIDI CC numbers above because the mute / picking noise settings of the all of the Main Instruments and the Fretboard Monitor need to be the same.

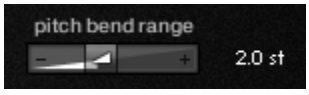
*You can also play picking noise using **Hold key or Stop Key**.*

Pitch bend range



Click the ‘options…’ menu and select the ‘pitch bend range’ from the pull-down menu.

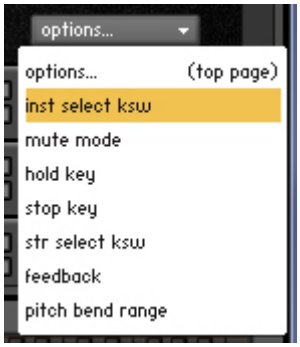
A slider to change pitch bend range is shown. (max. 12 semi tones)



Instrument select key switches (Main Instruments)

(only for Main Instruments)

How to check and change the instrument select key switches…



Click the ‘options…’ menu and select the ‘inst select ksw’ from the pull-down menu.

The instrument select key switches are shown. (Example: single_note_str1.nki)

[Important] You can also configure the instrument select key switches using the interface of each instrument, but we recommend you to do it with Global Controller or the following MIDI CC numbers because the Instrument select key switches setting of the all of the instruments in the multi and the Fretboard Monitor needs to be the same.

How to set Instrument select key switches via MIDI CC#

Send the MIDI note number you would like to use for the instrument you would like to change the key switch through MIDI CC# 44. For example; if you would like to set the key switch for '3: no legato' to D-1 (MIDI note number 14), send the value 3 though MIDI CC# 45 and send the value 14 though MIDI CC# 44. You cannot select higher than MIDI note number 28; E0 because the instrument select key switch range is limited to MIDI note number 28; E0.

MIDI CC# 44	**instrument select key switch** (MIDI note number)
MIDI CC# 45	**target instrument select key switch to edit** 1: single legato slide 2: hammer-on&pull-off / trill 3: no legato 4: repetition / picking tremolo 5: sampled picking tremolo 6: trill whole 7: trill half 8: minor 3rd-dyad 9: major 3rd-dyad 10: 4th-dyad 11: flat 5th-dyad 12: 5th-dyad 13: sharp 5th-dyad 14: 6th-dyad 15: octave 16: add9 17: sus4 18: power chord 19: other chord 20: maj 3rd vibratro 21: unison bend 22: double Bend 23: natural harm 24: FX1 - scrapes, slides, noises 25: FX2 - whammy bar FX 26: FX3 - whammy bar FX 27: FX4 - whammy bar FX

String select key switches

(only for the Main Instruments; string_1, string_2, string _3, string_4, string_5, and string_6)

String select key switch (default)

String 1: A#5 (MIDI note number: 94)

String 2 (or string 2 root): A5 (MIDI note number: 93)

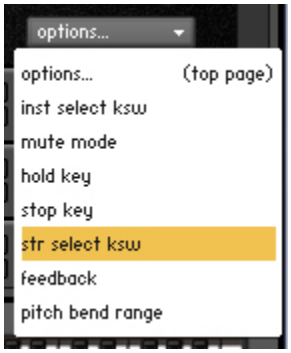
String 3 (or string 3 root): G#5 (MIDI note number: 92)

String 4 (or string 4 root): G5 (MIDI note number: 91)

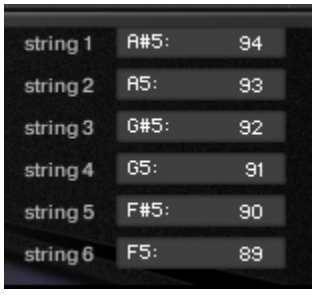
String 5 (or string 5 root): F#5 (MIDI note number: 90)

String 6: (or string 6 root) F5 (MIDI note number: 89)

How to check and change the string select key switches…



Click the ‘options…’ menu and select the ‘str select ksw’ from the pull-down menu.



The string select key switches are shown. (Example: single_note_str1.nki)

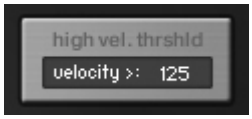
Send the MIDI note number you would like to use for the lowest key switch (= key switch for string 6) through MIDI CC# 52, and six consecutive MIDI note numbers are assigned to the strings automatically.

[Important] You can also set the string key switches using the interface, but we recommend you to do it with Global Controller or the MIDI CC numbers above because the string select key switch setting of the all the Main Instruments and the Fretboard Monitor needs to be the same.

- High Velocity Instrument

(pinch_harmonics, 5th_whammy_bar_p_harm)

High velocity threshold



Velocity threshold level to trigger the High Velocity Instrument

Key switch ranges

Up to four key switch ranges can be set. In the case of the picture on the left, this High Velocity instrument (pinch harmonics) is triggered if one of the Main instruments that are assigned to the key switch ranges (from G#-2 to F#-1 and from G#-1 to E0) is active and the velocity of the note is higher than 125. If the Main instrument that is assigned to G-1 is active, this High Velocity instrument is not triggered because the key; G-1 is not in the key switch ranges. By setting the key switch ranges, High Velocity instruments can be used with multiple Main instruments.

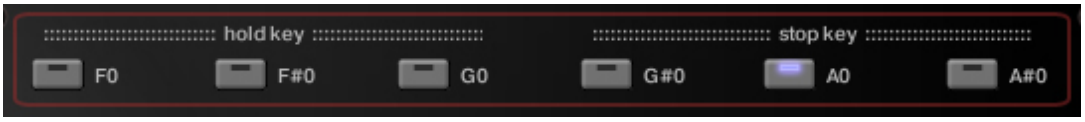
You can also adjust the velocity threshold level through Global Controller or MIDI CC# 55. The threshold level needs to be the same as that of the Main instruments that are assigned to the key switch ranges.

- Release Instrument

(fret_noise, bridge_mute_noise, position_change_noise)

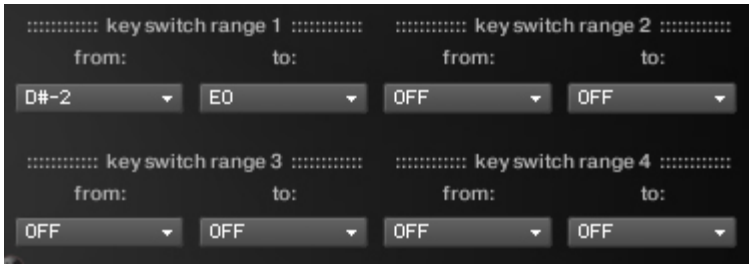
Release instruments can be assigned to the Play Keys (for detail about '<u>Play Keys</u>', please refer to the '<u>Play Keys (hold keys and stop keys)</u>' section). The function of Play key is the same as that of Main instruments. The samples that are included in Release instruments are not included in Main instruments.

Assign to a Play Key



You can assign the Release Instrument to a Play Key by turning ON the buttons. In the case of the picture above, this Release Instrument is assigned to the Stop Key; A0.

Key switch ranges



Up to four key switch ranges can be set. In the case of the picture on the left, this Release Instrument is triggered if one of the instruments in the multi is assigned to the key switch range (from D#-2 to E0) is active and the note is released when the Stop Key; A0 is pressed. If the Main instrument (or Add-on Instrument) that is assigned to C-2 is active, this Release Instrument is not triggered because the key; C-2 is not in the key switch ranges. By setting the key switch ranges, Release instruments can be used with multiple Main instruments.

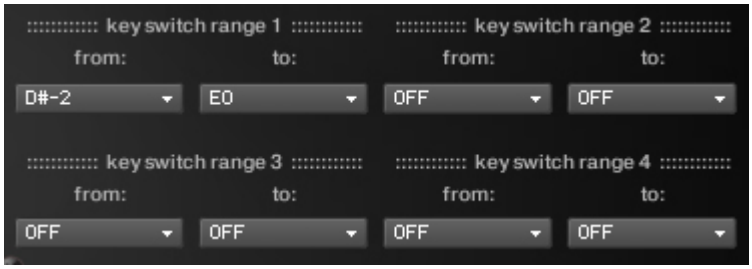
- Feedback Instrument

Feedback control

You can turn on / off the fade-in of the Feedback instrument and configure the fade-in time and the feedback cancellation time. Each parameter can also be controlled though Global Controller or the following MIDI CC numbers.

option	function	MIDI CC#
ON / OFF button	activate / deactivate the fade-in	90
cancel feedback cancellation time (ms)	You can cancel starting the feedback if you release the note within the cancellation time after the note-on. If you release the note after the cancellation time, the feedback starts to fade in and the Main instrument starts to fade out on releasing the note. In other words, the feedback does not start if the note is released within the feedback cancellation time. The feedback cancellation time needs to be the same as that of the Main instruments.	89
fade fade-in time (ms)	The feedback starts to fade in according to the fade-in time the when the note is released and the feedback starts to fade in. If the note is released within the feedback cancellation time, the feedback does not fade in.	88

Key switch ranges

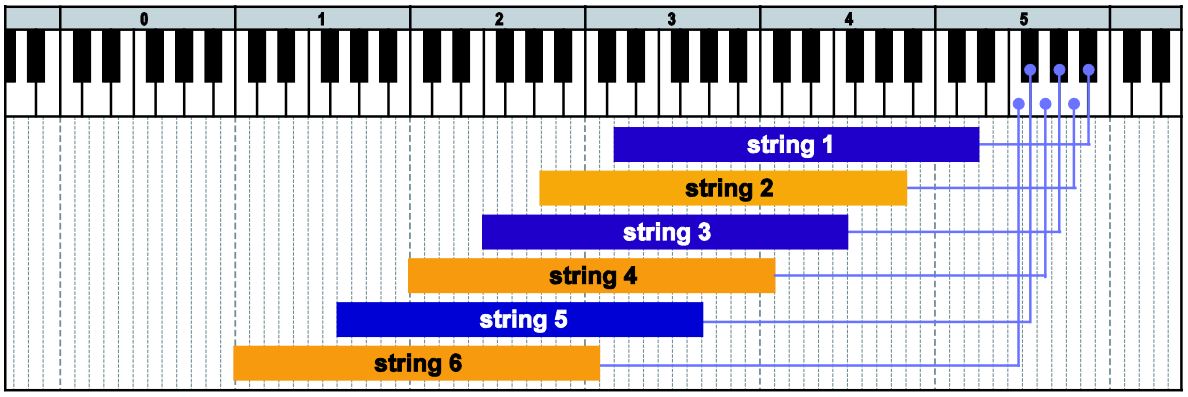


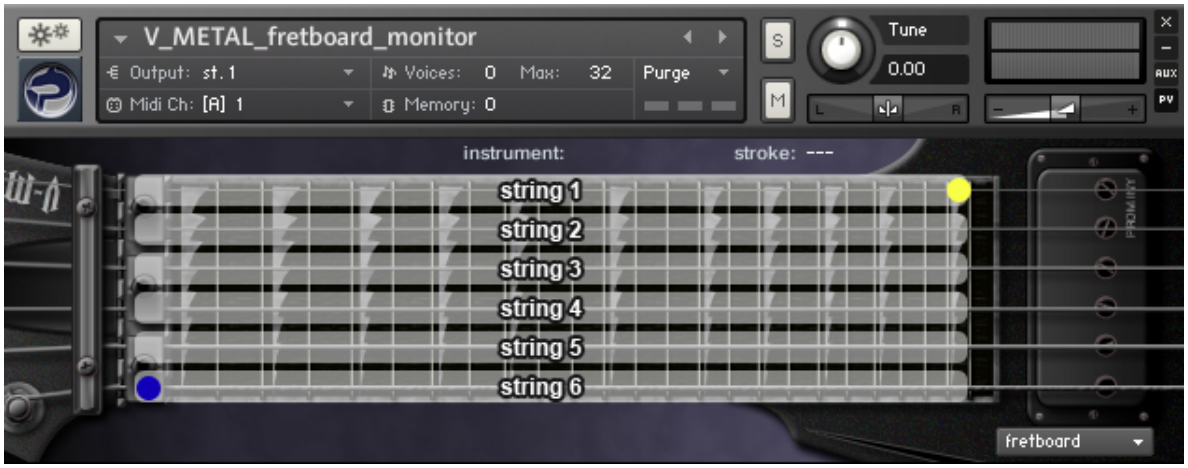
Up to four key switch ranges can be set. In the case of the picture on the left, this Feedback starts to fade in if one of the instruments in the multi is assigned to the key switch range (from D#-2 to E0) is active and the note is released after the cancellation time. If the note is released within the feedback cancellation time, the Feedback does not fade in.

Note: Feedback should be used with a heavy distortion. Using with clean amp may result unnatural sound.

Mapping & key range

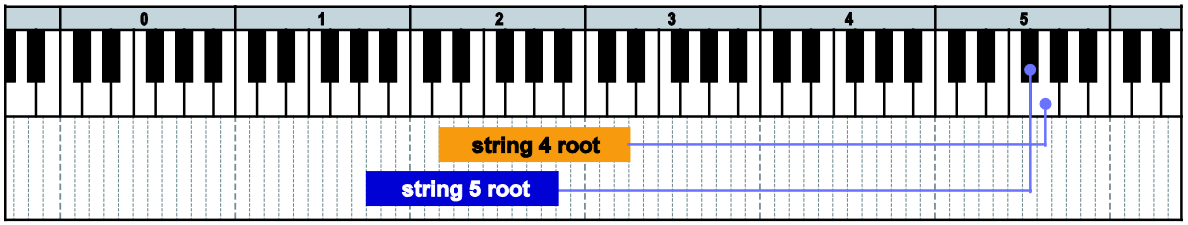
single note

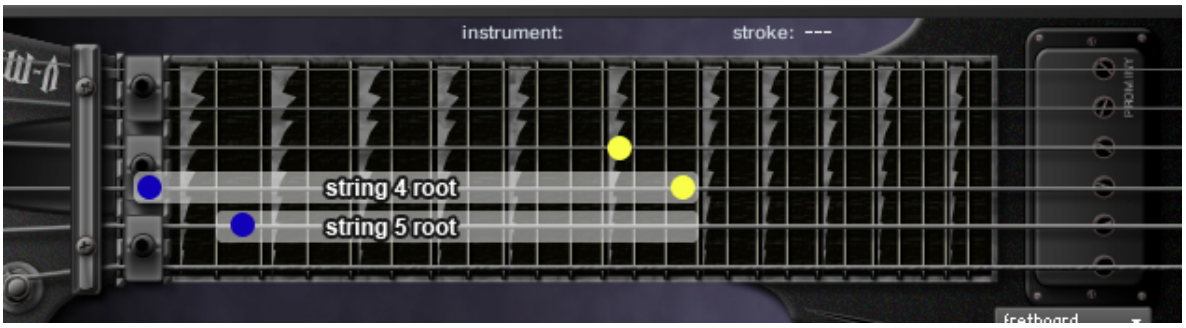




● = lowest position ● = highest position

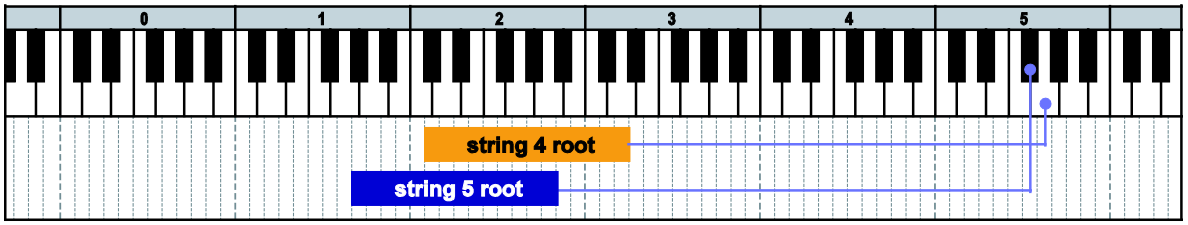
minor 3rd- dyad chord

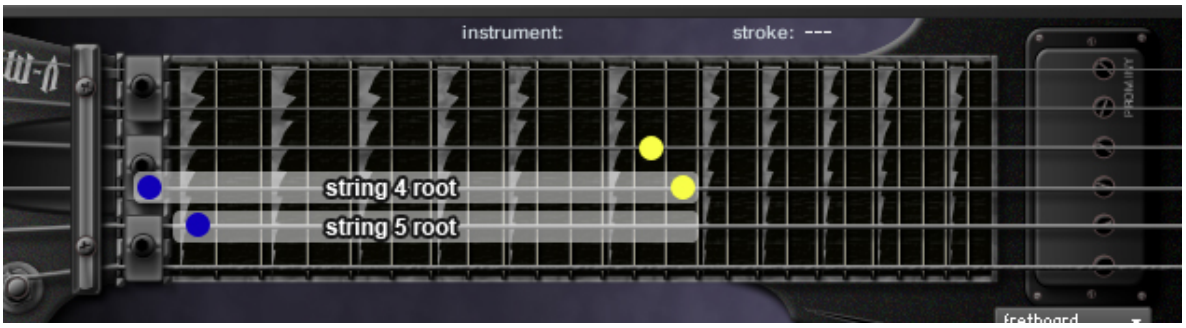




= lowest position = highest position

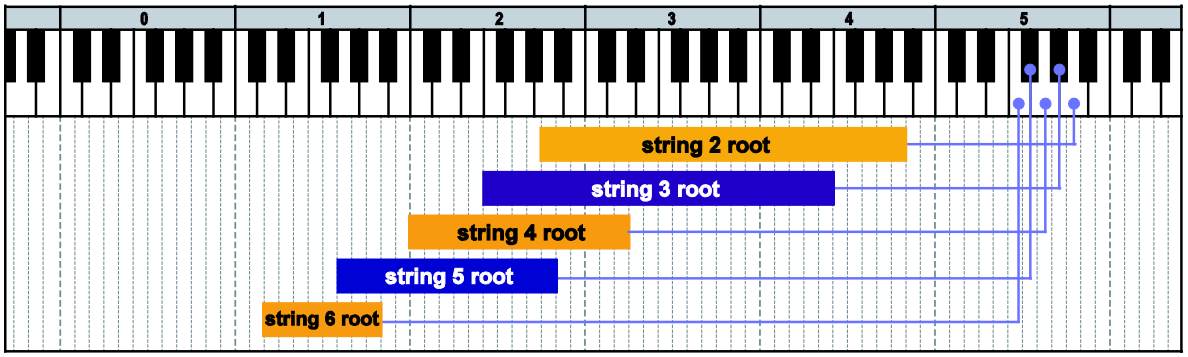
major 3rd-dyad chord

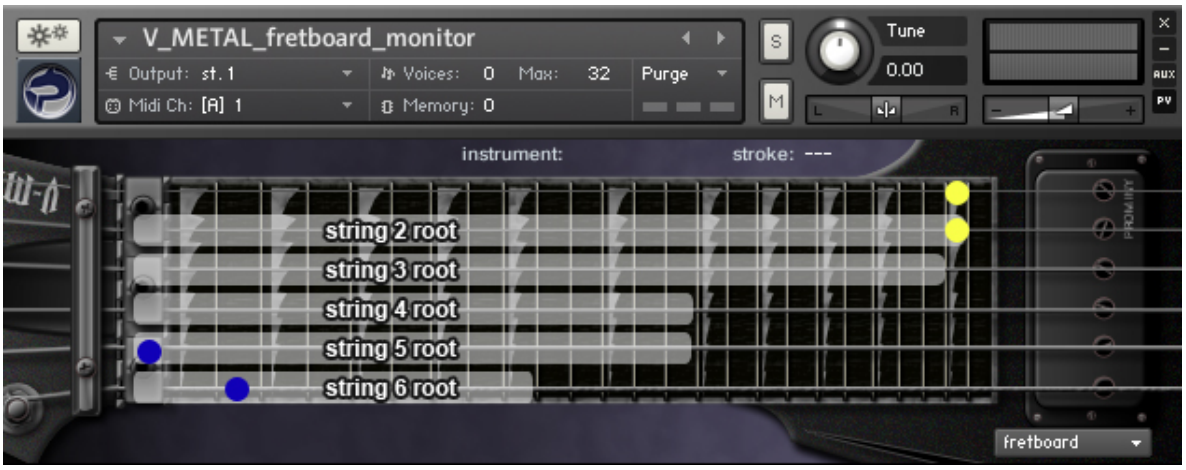




= lowest position = highest position

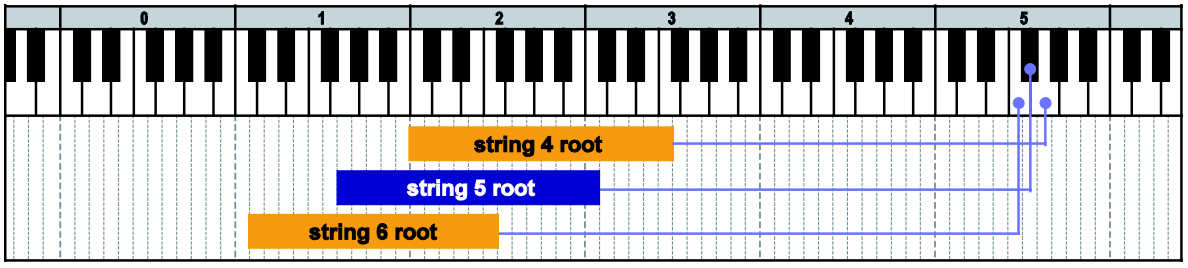
4th-dyad chord

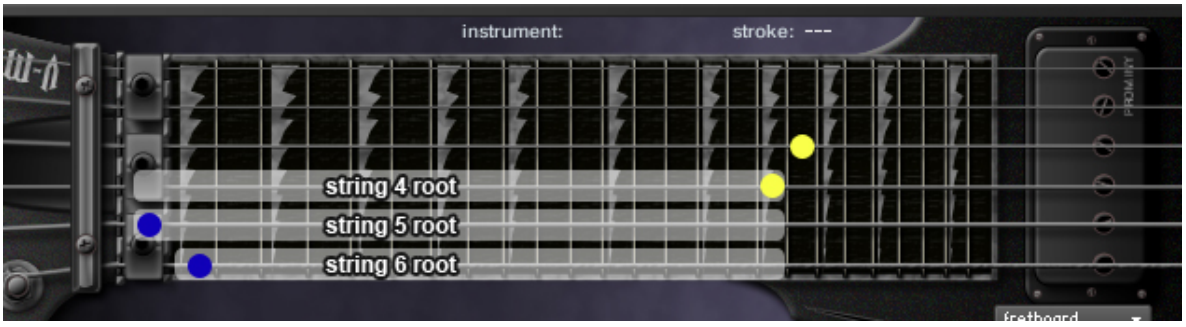




● = lowest position ● = highest position

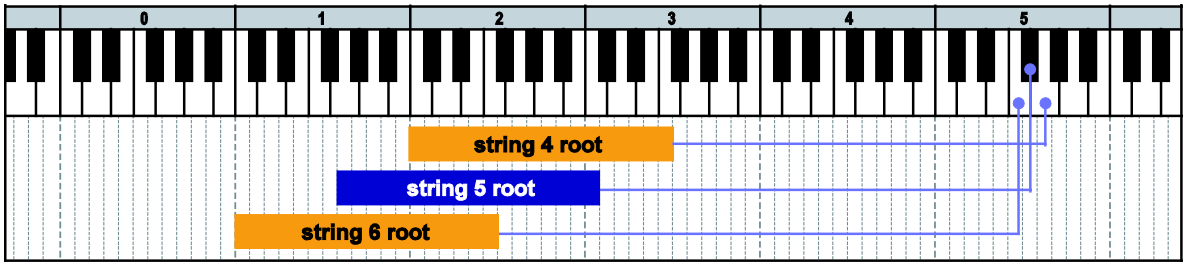
flat 5th-dyad chord

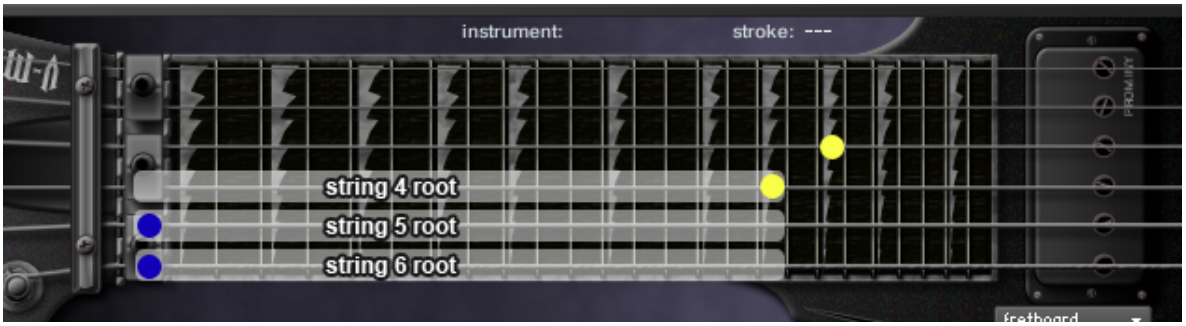




= lowest position = highest position

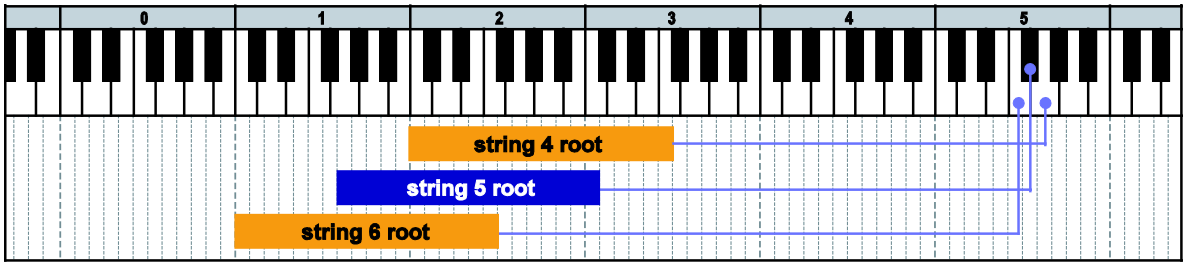
5th-dyad chord

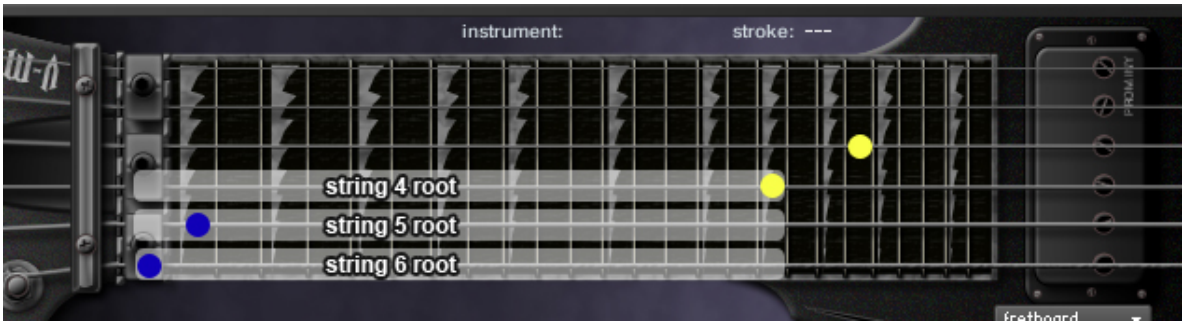




= lowest position = highest position

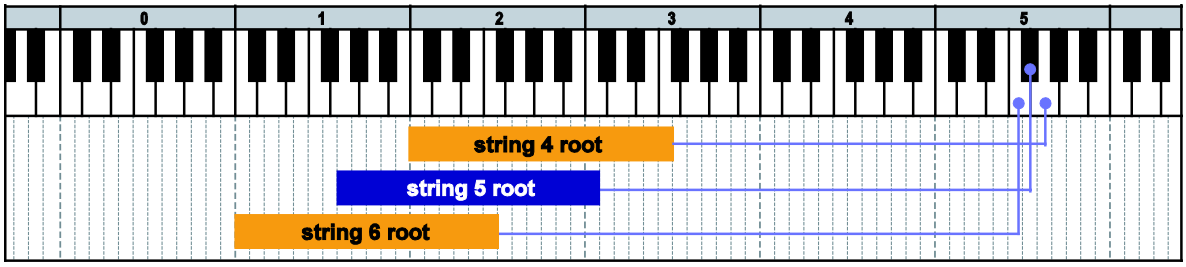
#5th-dyad chord

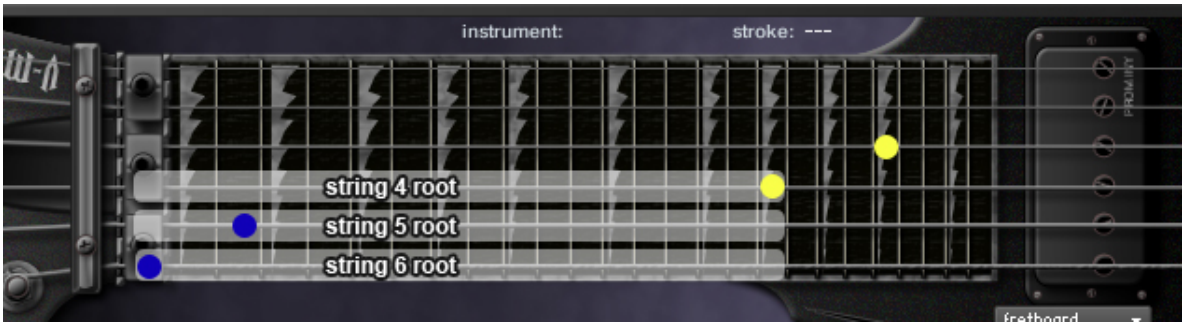




● = lowest position ● = highest position

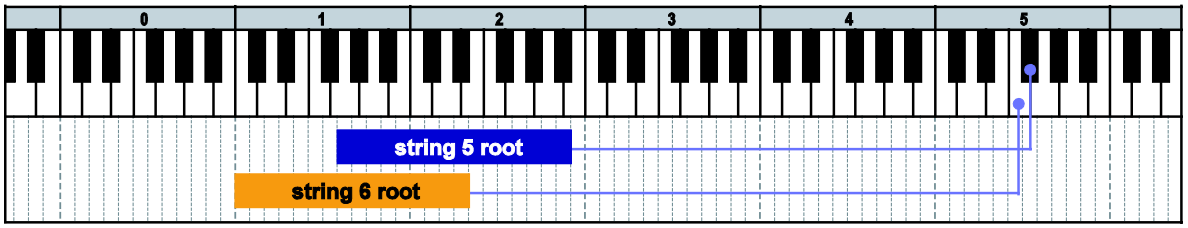
6th-dyad chord

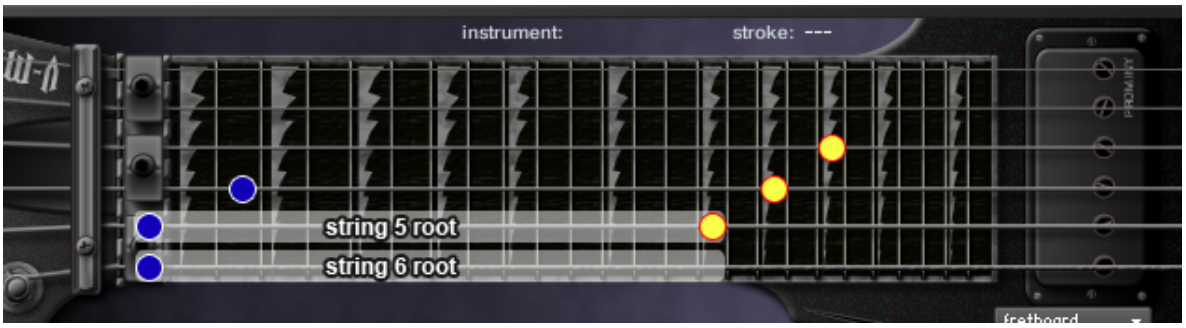




● = lowest position ● = highest position

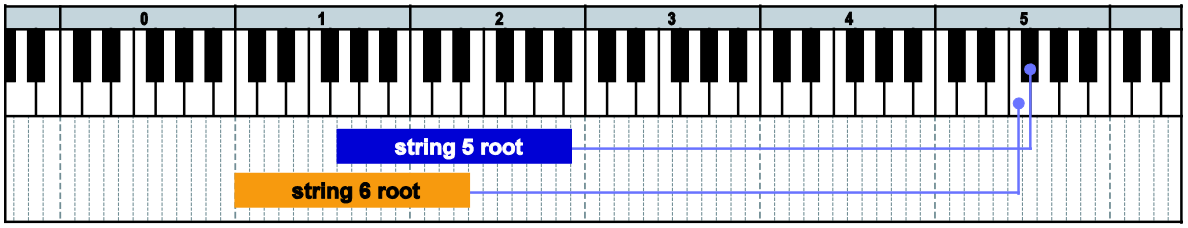
add9

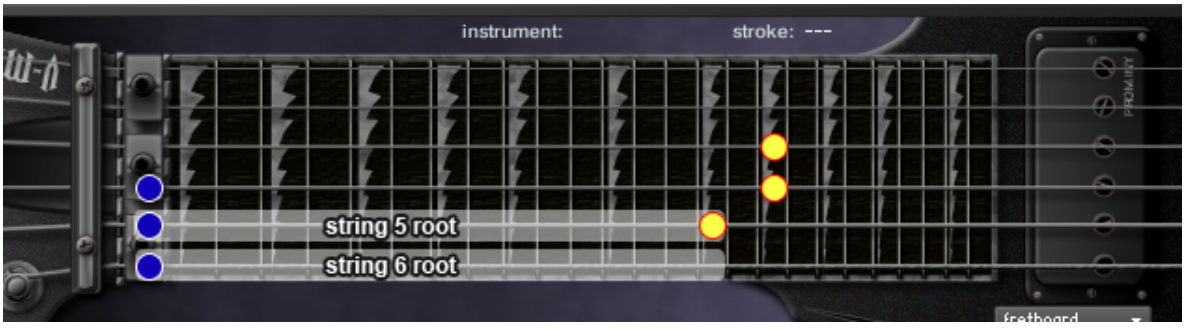




● = lowest position ● = highest position

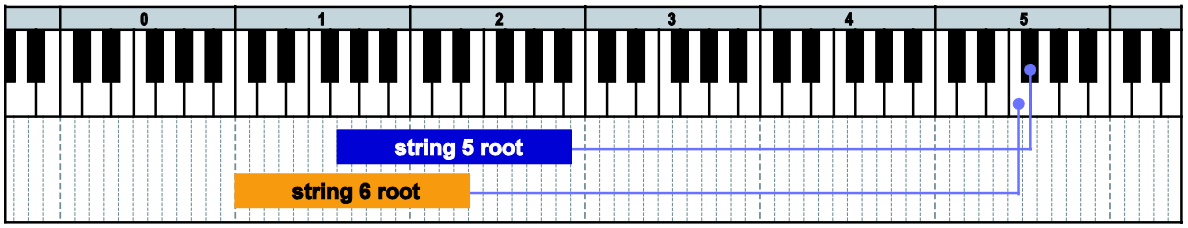
power chord

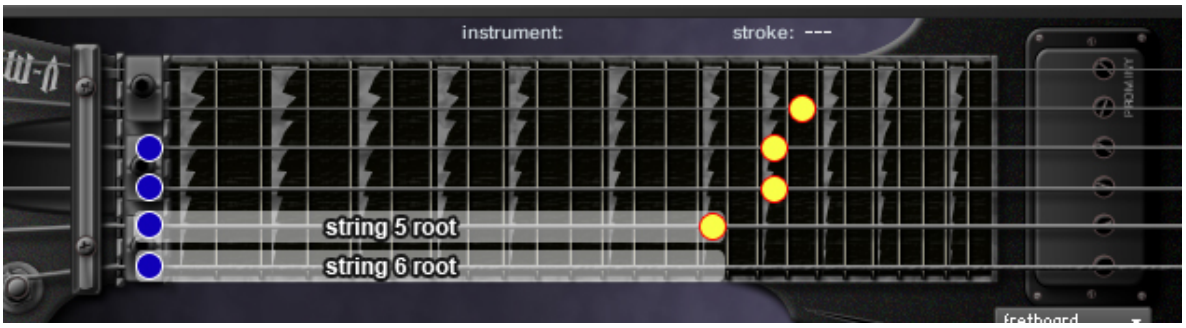




● = lowest position ● = highest position

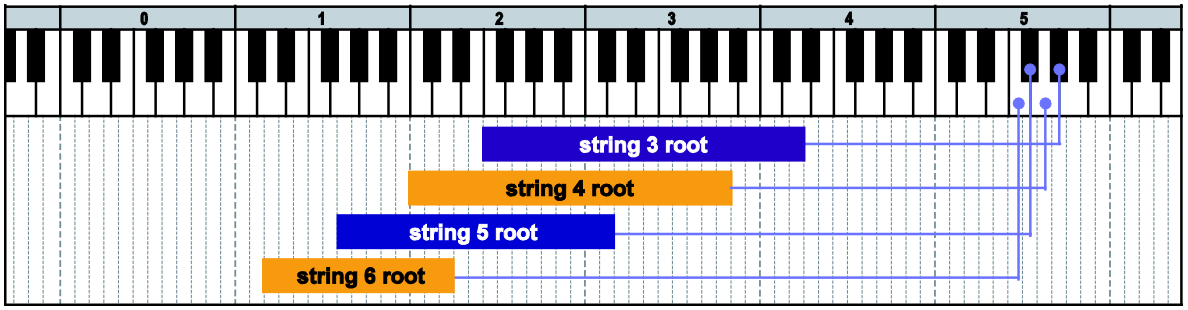
sus4

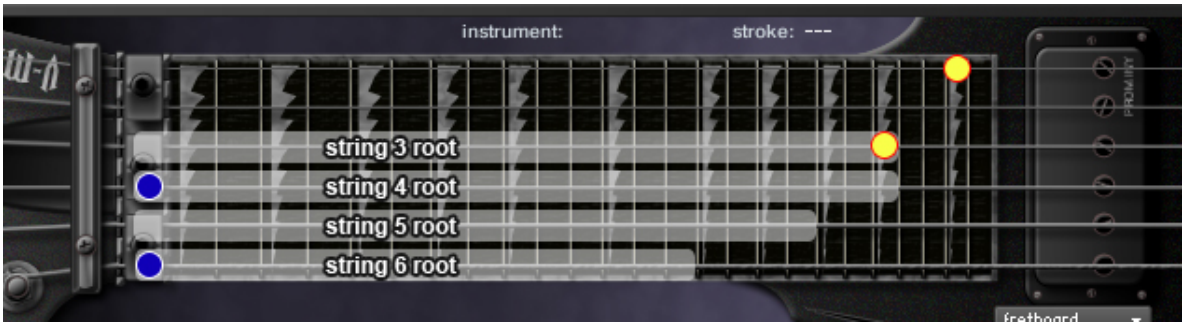




● = lowest position ● = highest position

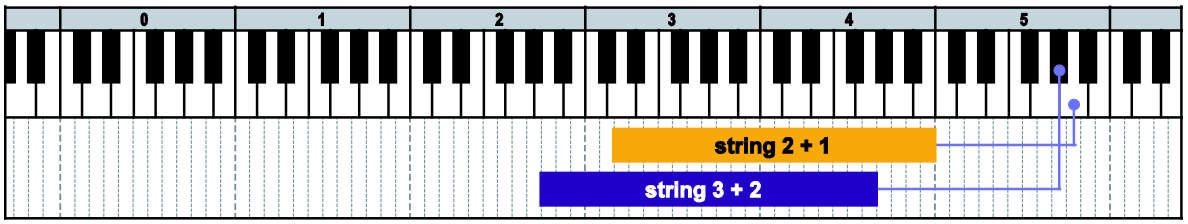
octave

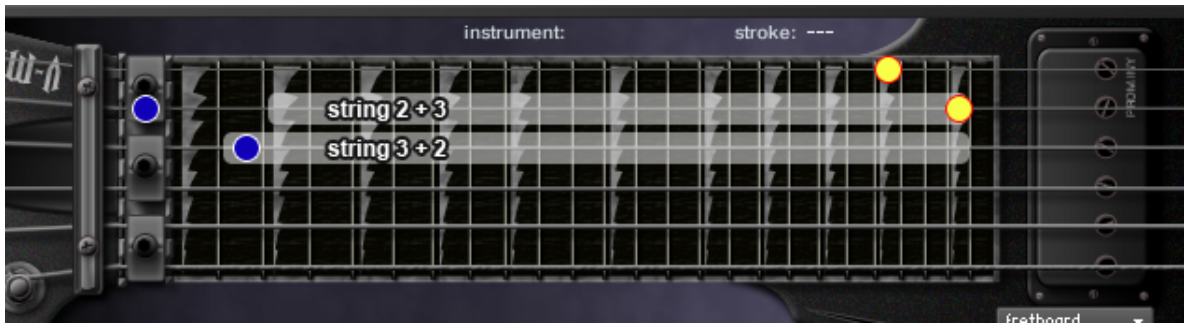




● = lowest position ● = highest position

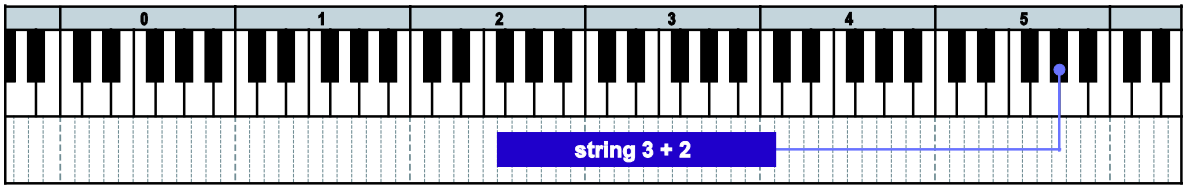
unison bend

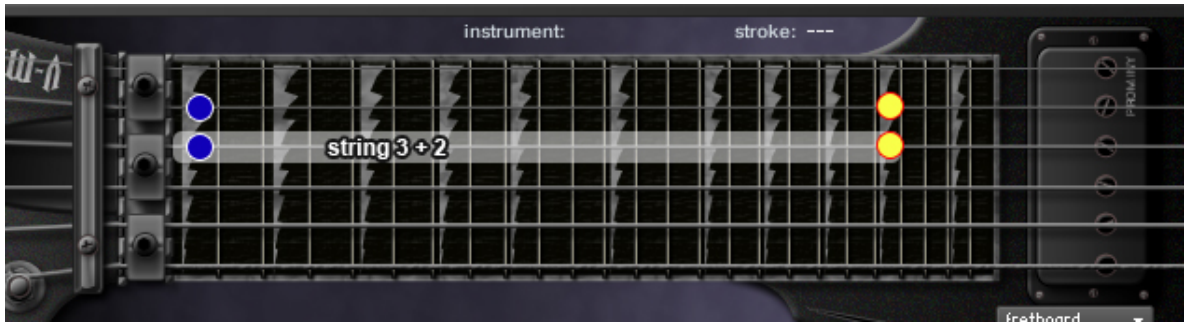




= lowest position = highest position

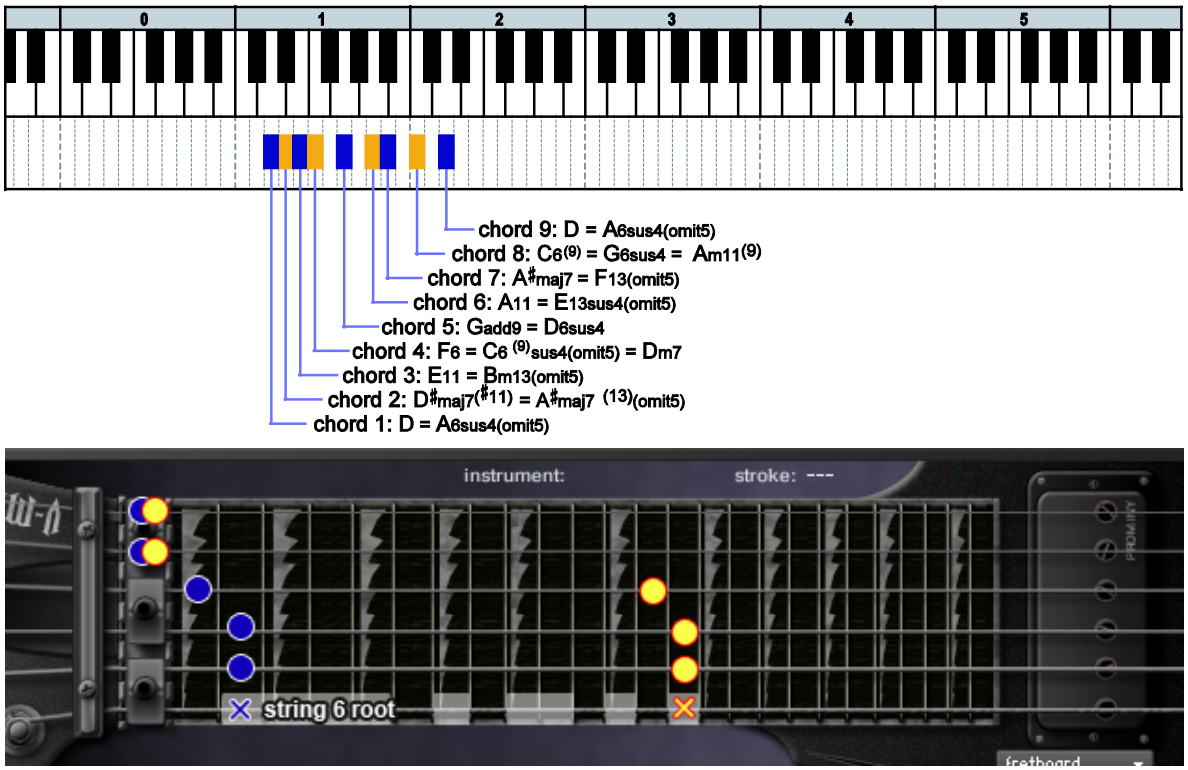
double bend





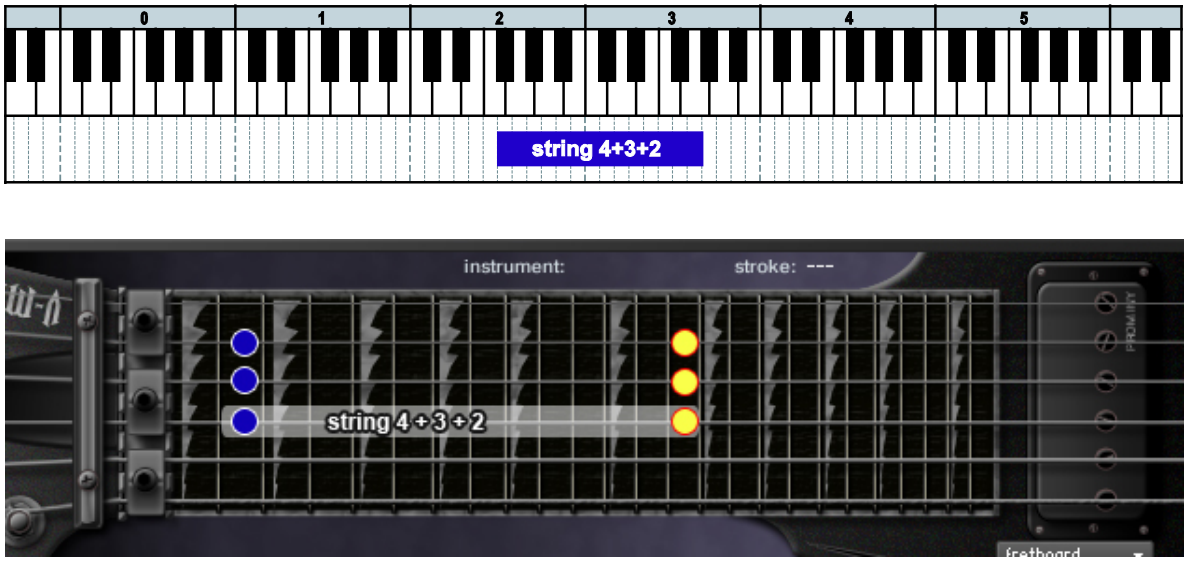
= lowest position = highest position

other chords (‘RUSH chords’)



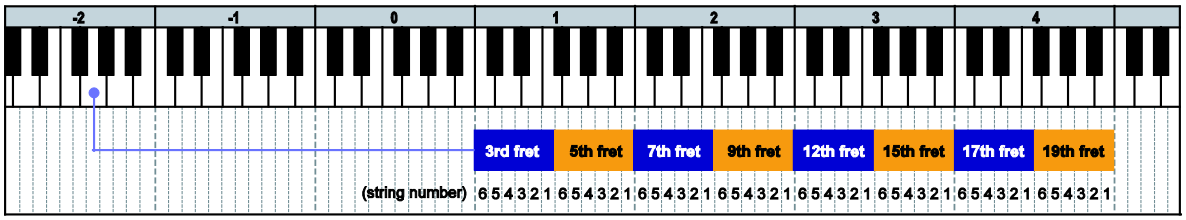
= lowest position = highest position

major 3rd vibrato

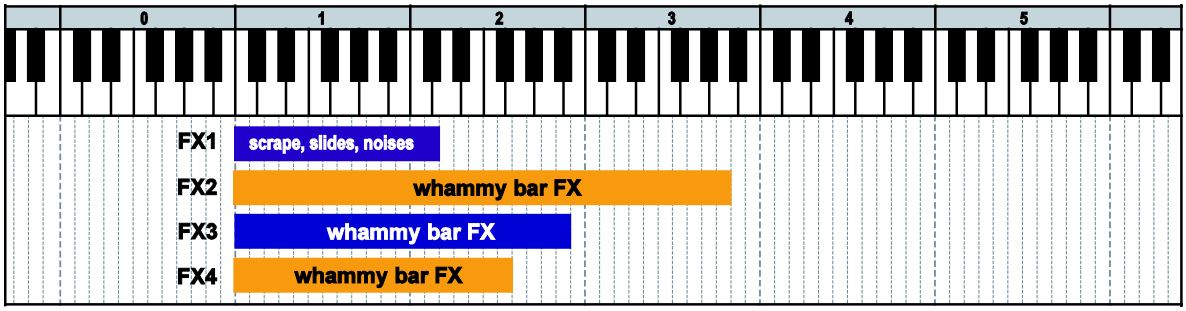


= lowest position = highest position

narutal harmonics



FX



V-METAL MIDI Controller Chart

V-METAL MIDI controllers

MIDI CC# 1	**mute / picking noise** (active only when mute mode is 'mod wheel')
MIDI CC# 2	**harmonics type (instrument: 'pinch_harmonics')** 0 – 63: type 1 64 – 127: type 2 **fast / slow stroke (instrument: 'sus4' and 'other_chords')** 0 – 63: fast stroke 64 – 127: slow stroke **bend length (instrument: 'double_bend')** 0 – 42: short 43 – 85: mid 86 – 127: long **with / without harmonics (instrument: 'major_3rd_vibrato')** 0 – 63: with pinch harmonics 64 – 127: without pinch harmonics
MIDI CC# 4	**gliss down speed** 0 – 42: fast 43 – 85: mid 86 – 127: slow
MIDI CC# 27	**pitch bend range (via Global Controller)** * *change pitch bend range of all instruments in the multi*
MIDI CC# 28	**target string to edit pitch bend range (single note only)** * *Use with MIDI CC# 29* 0 : all strings 1: string 1 2: string 2 3: string 3 4: string 4 5: string 5 6: string 6
MIDI CC# 29	**pitch bend range**
MIDI CC# 31	**select instrument via MIDI CC** 1: single legato slide 2: hammer-on&pull-off / trill 3: no legato 4: repetition / picking tremolo 5: sampled picking tremolo 6: trill whole 7: trill half 8: minor 3rd-dyad 9: major 3rd-dyad 10: 4th-dyad 11: flat 5th-dyad 12: 5th-dyad 13: sharp 5th-dyad 14: 6th-dyad 15: octave 16: add9 17: sus4 18: power chord 19: other chord 20: maj 3rd vibratro 21: unison bend 22: double Bend 23: natural harm 24: FX1 - scrapes, slides, noises 25: FX2 - whammy bar FX 26: FX3 - whammy bar FX 27: FX4 - whammy bar FX

MIDI CC# 35	**natural harmonics type** 0 - 63: harmonics only 64 - 127: harmonics + key note
MIDI CC# 44	**instrument select key switch** (MIDI note number) ** Use with MIDI CC# 45*
MIDI CC# 45	**target instrument select key switch to edit** ** Use with MIDI CC# 44* 1: single legato slide 2: hammer-on&pull-off / trill 3: no legato 4: repetition / picking tremolo 5: sampled picking tremolo 6: trill whole 7: trill half 8: minor 3rd-dyad 9: major 3rd-dyad 10: 4th-dyad 11: flat 5th-dyad 12: 5th-dyad 13: sharp 5th-dyad 14: 6th-dyad 15: octave 16: add9 17: sus4 18: power chord 19: other chord 20: maj 3rd vibratro 21: unison bend 22: double Bend 23: natural harm 24: FX1 - scrapes, slides, noises 25: FX2 - whammy bar FX 26: FX3 - whammy bar FX 27: FX4 - whammy bar FX
MIDI CC# 48	**mute mode** 0 - 63: modulation wheel (MIDI CC# 1) 64 - 127: velocity
MIDI CC# 49	**picking noise MIDI CC#1 (mod wheel) threshold level**
MIDI CC# 50	**mute MIDI CC#1 (mod wheel) threshold level**
MIDI CC# 51	**mute velocity threshold level**
MIDI CC# 52	**string select key switch** (MIDI note number for the lowest string select key switch)
MIDI CC# 54	**auto sustain ON / OFF** 0 - 63: ON 64 - 127: OFF

MIDI CC# 55	**high velocity threshold level**	
MIDI CC# 56	**poly mode ON / OFF** 0 - 63: ON 64 - 127: OFF	
MIDI CC# 57	**auto alternation (auto stroke detection) resolution** 0 - 25: 8th 26 - 50: 8th triplet 51 - 75: 16th 76 - 100: 16th triplet 101 - 127: 32nd	
MIDI CC# 58	**auto alternation (auto stroke detection) mode** 0 - 31: auto 32 - 63: forced 64 - 95: down only 96 - 127: up only	
MIDI CC# 59	**EQ low**	
MIDI CC# 60	**EQ mid**	
MIDI CC# 61	**EQ high**	
MIDI CC# 62	**release time**	
MIDI CC# 86	**feedback pitch (semitone)**	
MIDI CC# 87	**feedback fade out time (ms) for Main Instruments**	
MIDI CC# 88	**feedback fade in time (ms) for Feedback Instrument**	
MIDI CC# 89	**feedback cancellation time (ms)**	
MIDI CC# 90	**feedback switch ON / OFF**	
MIDI CC# 111	**position change noise**	** Use with MIDI CC# 114* 0 – 63: OFF 64 – 127: ON
MIDI CC# 112	**fret noise**	
MIDI CC# 113	**bridge mute noise**	
MIDI CC# 114	**target play key to edit** 1: hold key 1 2: hold key 2 3: hold key 3 4: stop key 1 5: stop key 2 6: stop key 3	
MIDI CC# 115	**picking noise**	** Use with MIDI CC# 114* 0 – 63: OFF 64 – 127: ON
MIDI CC# 116	**pick stop noise**	
MIDI CC# 117	**finger release noise**	
MIDI CC# 118	**repeat same note**	
MIDI CC# 119	**gliss gown**	

Credits

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V-METAL User’s Manual

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